



PERSONNEL
AND
FRONT HOUSE OPERATION
MANUAL

THEATRE
MANAGEMENT
SERIES

M & P THEATRES CORPORATION BOSTON, MASS.





Personnel AND Front House Operation

The AUGUST
BOOK of the MONTH
takes it's place on the
M & P Bookshelf,
presenting the best that
the M & P Managers
have created, developed and
contributed through their
combined experiences.



MANAGERS'

Showmanship BOOKSHELF





"BEST SELLERS"

Personnel AND Front House Operation

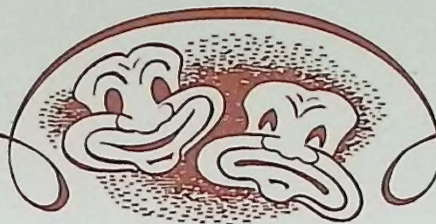
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Bert Brown



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OPERATION
MANUAL

M & P THEATRES CORPORATION

BOSTON, MASSACHUSETTS

SEPTEMBER 1947



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PREFACE

This Manual, titled "PERSONNEL AND FRONT HOUSE OPERATION," is the second in the Theatre Management Series prepared by the M & P Theatres Corporation.

Primarily, this Manual deals with the Manager, and with the selection, training and supervision of all personnel in the Front of the House. It lays stress on the human equation, the Employee, and on employee contacts with the public.

It has been said that, "a person who cannot think without training, can never be trained to think."

Therefore, this Manual is dedicated to the cause of training which develops thinking and produces essential qualities of leadership.

In describing the training of theatre personnel, use is made here of photographs and diagrams as a modern step in presenting information via the visual medium.

In the preparation of this Manual, an attempt has been made to stress fundamentals of operation, which are standard equipment for all types of theatres.



M & P THEATRES
SIXTY SCOLLAY SQUARE
CAPITOL 4000



CORPORATION
BOSTON 8, MASSACHUSETTS

In the PERSONNEL AND FRONT HOUSE OPERATION MANUAL, the second in the series of the M & P Bookshelf, we believe there has been compiled one of the finest accounts published concerning the details of efficient management "on the floor." This phase of study involves only the duties of the Manager as they apply to his responsibilities with theatre employees and theatre patrons.

This Manual, as with the others, reflects the best thought and contributions made over the years of experience of the M & P Managers themselves, and submitted through the Postwar Contest.

J. B. Muller

Samuel Pivanoski

PERSONNEL AND FRONT HOUSE OPERATION

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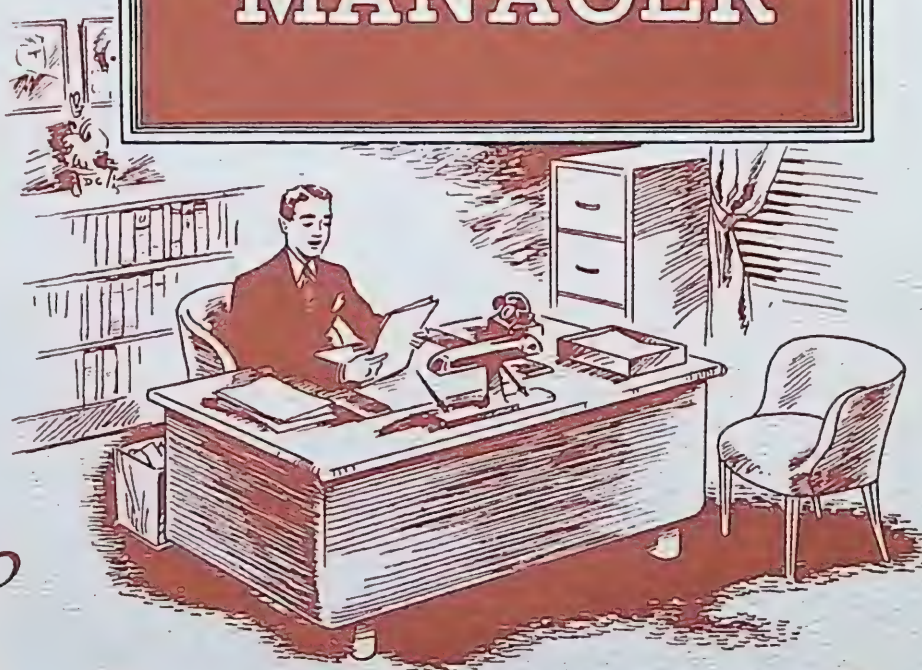
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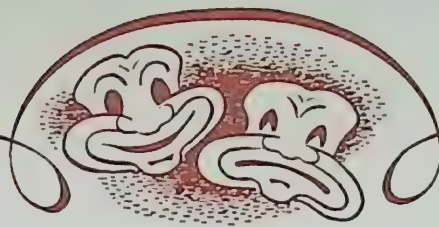
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PART ONE

THE MANAGER





CHAPTER 1

PERSONAL QUALIFICATIONS

SINCERITY

CHARACTER

PERSONALITY

PERSONAL APPEARANCE

RELIABILITY

BUSINESS QUALIFICATIONS

EDUCATION

TRAINING

EXPERIENCE

TACT

SHOWMANSHIP



PERSONAL QUALIFICATIONS

SINCERITY

When naming the single most important personal quality desirable in a Theatre Manager, that quality must be SINCERITY.

To be sincere, a Manager must possess a deep sense of loyalty to:

- a - Himself
- b - His Company
- c - His Theatre
- d - His Employees

There is an interwoven relationship among so many qualities referred to, such as loyalty, honesty, tact, ability and reliability.

a - "Be sincere, first of all, with yourself."

b - "Be sincere with your Company." A large part of your destiny is in its hands. The security and well-being of your family is linked with the security and success of your Company.

c - The gravest mistake the Manager may make is to fail to be sincere in his administration of the Theatre. Actually the Manager should assume the attitude that the Theatre is his. The success of that Theatre will give him joy; its failures will cause him anguish. He cannot detach himself ever from his operation.

d - "Be sincere with your employees." They depend upon you. Their well-being and that of their families are dependent upon the guidance, treatment and consideration you accord them.

CHARACTER

Character is the estimate put upon a person. And so in a few well chosen words is the key to a personal attribute necessary in the Theatre Manager.

The importance in the Community of the position of the Manager, who occupies a place in the limelight, will serve to emphasize the qualities of his nature, education and habits.

From the impressions made upon those with whom he comes in contact will come "the estimate put upon him." He must always be above criticism. He reflects the character of his Company and his Theatre while he reflects his own character.

PERSONALITY

The very nature of our business, the constant personal contact which we maintain with the public, employees, business and civic groups, makes it imperative that a Manager possess a pleasing personality. Intelligence, patience, consideration and pleasantness in dealing with people are a reflection of your personality. Remember, "To tolerate a situation is to meet it with a smile."

PERSONAL APPEARANCE

The influence of the Manager's appearance on both employees and the public is important in that an alert, well-groomed Manager sets an example for his employees and immediately makes a favorable impression upon those outside of his organization with whom he comes in contact. This ability to maintain a clean, well-groomed appearance must be further fostered in his employees by instruction and supervision.

RELIABILITY

To be reliable is to be trustworthy. Many of the personal qualities such as honesty and reliability are closely allied. Each has a slightly different value.

If a man is honest, he is not necessarily reliable. However, while he may be honest in his handling of funds or business intent, he may be neglectful in opening his boxoffice on time, or he may fail to curb a personal habit which may seriously interfere with his own reliability and influence that of his employees.

BUSINESS QUALIFICATIONS

EDUCATION

The question has been asked, "How much formal education is required for the position of Theatre Manager?"

The only answer is that many of the outstanding Managers in the business have had varying degrees of schooling. In fact, the rule of success as applied to our business, is no different from the success stories of any other great industry.

However, the man with an advantage in formal schooling upon entering the business, can gain further advantages if he acquires the necessary practical experience and applies it intelligently.

TRAINING

Many successful Managers obtained their basic training in the business, from within. Many of them as youngsters, enamoured by the theatre, obtained their start by performing the many chores required in the operation of a theatre, especially in the smaller situations.

In the larger Theatres, the springboard to advancement may be provided by induction into the Theatre Staff. Such a young man may start as an usher or doorman progressing step by step through each phase of his training absorbing knowledge and information through instruction, supervision and observation, Department by Department.

EXPERIENCE

The complexities of our business, the ever-changing conditions that prevail, the meeting and handling of the public, require of the Manager that he have the following qualifications: Resourcefulness, ingenuity and judgment which are the fruits of training and experience.

TACT

There will be made occasional reference to "THE WHEEL," as a symbol of organization. In order to develop stability within the staff, it follows that the Manager must know at first hand every person in his employ. It is not sufficient to merely know them by name.

He must study their personalities, their strong and weak characteristics. Through the exercise of patience, understanding and intelligent direction, he may develop his employee to the point of greatest effectiveness without using snap judgment.

Experience has shown that the evolution of trained theatre personnel has been the result of tolerance and understanding.

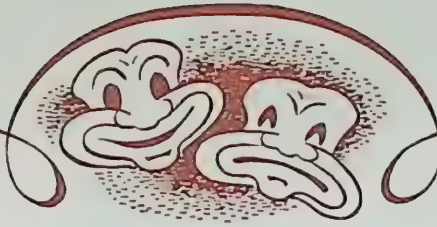
TACT (continued)

Tact is that business qualification that gives a Manager the ability to do or say that which is appropriate and proper in his dealings with others without giving offense. The lack of this quality has been the undoing of many otherwise successful Managers.

SHOWMANSHIP

As a business quality, first emphasis might have been placed on showmanship. However, we have tried to proceed chronologically by discussing first the education, training, experience, tact and now the showmanly qualities.

Showmanship is the ability to attract the greatest number of patrons to his theatre, the proper presentation of his show and the responsibility to give to the patron the greatest possible comfort and care within the physical limits of his operation.



CHAPTER 2

MANAGER-Employee Relationship

MANAGER-"THE HUB OF THE WHEEL"

OTHER DEPARTMENTS

"THE SPOKES OF THE WHEEL"

MANAGER - INSPIRATIONAL LEADER

MANAGER - MAIN SOURCE OF TRAINING

EXERCISE OF TACT

SUGGESTIONS FROM EMPLOYEES

REGULAR MEETINGS

STAFF AS SOURCE OF GOODWILL

EMPLOYEE SOURCES

NEWSPAPERS

SCHOOLS AND COLLEGES

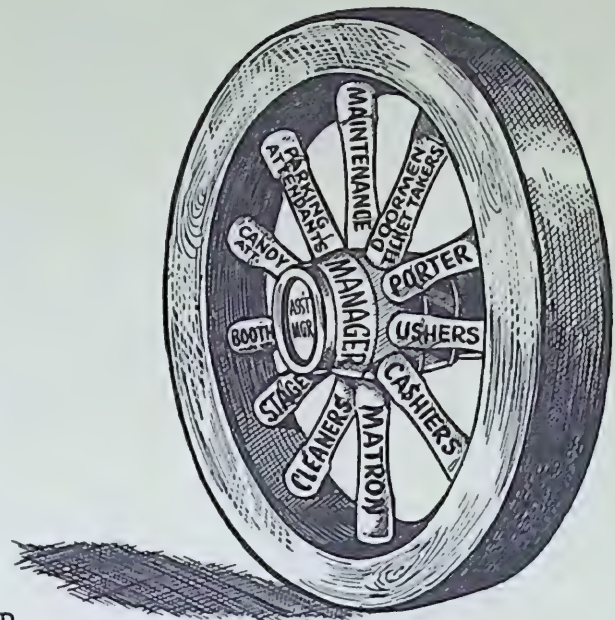
REFERENCES FROM OTHER EMPLOYEES

EMPLOYEE ADVANCEMENT



MANAGER - "THE HUB OF THE WHEEL"
... OTHER DEPARTMENTS - "THE
SPOKES OF THE WHEEL"...

This is a sturdy wheel. The interest is in the hub, primarily because it is the Manager around whom the organization revolves. The segments of theatre organization, represented by the spokes of the wheel, are only as efficient as the training and supervision by the Manager.



THE MANAGER - INSPIRATIONAL LEADER

A capable leader has the ability to impart to his staff his purpose and enthusiasm. This he can only do through personal contact. The Manager, who desires above all else to make his Theatre a model of operation must imbue every member of his organization with the same inspirational qualities which permeate his make-up. This engenders teamwork. Teamwork means the smoothly working together of every unit of his organization to make possible the proper functioning of his business.

THE MANAGER - MAIN SOURCE OF TRAINING

It can either become a pleasure or a bore for a cashier or an usher to greet each patron with an attitude of welcome, depending upon the importance the Manager places upon this point. His own example and his constant supervision and personal instruction provide the basis of coordination and teamwork in this respect.

A Manager should place in writing or bulletin form available to all employees certain outlines pertaining to general instruction, for his various departments. These can provide the basis for training, instruction and guidance in his own theatre.

For specific constructive criticism or instruction the Manager should always make personal contact and not rely upon notes or bulletins.

SUGGESTIONS FROM EMPLOYEES

If your usher, cashier or cleaner offers a suggestion, it means that he or she is interested in his job. You should promote that interest because from that suggestion may come an idea that will enhance the effectiveness and efficiency of your operation.

A practical plan is for the Manager to provide a box for employees' suggestions. As an inducement, a prize can be offered for the best suggestion each week. This opportunity should be available to all employees. It's a source of satisfaction to the earnest employee to see a suggestion adopted and actually put into practice.

REGULAR MEETINGS

In addition to the initial training of employees, and follow-up instruction, considerable benefit can be obtained from regular staff meetings.

The Manager should carefully plan his routine so that these meetings are informative and interesting. Do not turn these meetings into pep talks, especially as a regular treatment.

If the staff is inculcated with the belief that through the medium of get-togethers, it can learn more about various phases of the operation, then these meetings will accomplish a useful and productive purpose.

STAFF AS A SOURCE OF GOOD WILL

The members of a theatre staff should be your salesmen and saleswomen twenty-four hours a day. The Manager by imbuing his employees with a feeling of loyalty and enthusiasm in their work, creates an army of institutional goodwill builders for the theatre.

EMPLOYEE SOURCES

NEWSPAPERS

General conditions, of course, determine to a great extent the response obtained through any medium of advertising. We are dealing only with sources from which to obtain employees.

In cities large enough to support a daily newspaper, theatre managers have found that the most productive source for obtaining employees is from newspaper classified advertising.

In smaller situations where a weekly newspaper operates, good results can often be obtained by classified advertising. The wording of the ad is important. It is a usual practice to use very specific copy when advertising as to the requirements sought in applicants. They have to have a certain amount of schooling, a good appearance, be in a certain age bracket, etc. There can be no compromise with mediocrity if you are to have an effective, attractive and able organization.

SCHOOLS AND COLLEGES

Schools and colleges provide a large segment of Front House personnel. The wide use of part time ushers, cashiers, candy attendants, etc. gives the Manager an opportunity to call on schools and colleges for an invaluable source of assistance.

The student makes a fine employee, especially if he or she requires money for self-aid in obtaining an education.

Some of the finest service staffs are composed almost entirely of students. They are quick to learn, easy to train, courteous and reliable. Many remain during their years in school and form an invaluable nucleus of the staff.

Therefore the Manager should maintain a very close contact with the Vocational Guidance or Personnel heads of the educational institutions in his city.

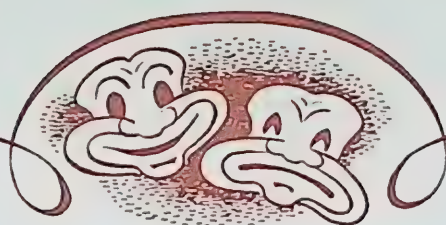
REFERENCES FROM OTHER EMPLOYEES

Of course, the time-worn source of obtaining new employees through references by persons presently employed, is perhaps, the one mostly in use, especially in the smaller situations.

This practice has its pitfalls, however, because it is too easy to assume that because a proven employee recommends someone, then it must follow that the new person will prove to be as capable. The responsibility of making proper choices is still the Manager's, and he must exercise the same care as he would if the prospective employee were an utter stranger.

EMPLOYEE ADVANCEMENT

Promotion from the ranks in an organization to key positions based upon merit and accomplishment is most desirable in that the creation of an incentive for merit develops a high degree of knowledge and efficiency in the functioning of that organization. The personnel roster of managers and assistant managers reveals that a good many of these men occupying these positions started with their theatre or company as ushers or doormen. The development of qualified manpower for key positions takes greater or less time dependent upon the individual's ability to assimilate training, experience and judgment.



CHAPTER 3

MANAGER

Civic Relationship

CLUB GROUPS
MUNICIPAL GOVERNMENT



CLUB GROUPS

The Manager is completely interwoven with the affairs of the Community. His theatre is a central point of assembly, and he comes in contact with almost everyone in town. Therefore, many Managers belong to Kiwanis, Rotary, Lions, and local Chambers of Commerce Groups.

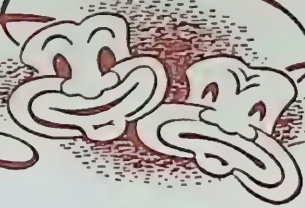
He will find it to his advantage to know everything of importance taking place in his town.

He knows that institutional good will for his theatre must begin with his own personal missionary work among the people in his town or community. Any broad program for building institutional good will for an industry cannot wholly succeed unless locally the true aims of the over-all program are carried out.

Great importance therefore must be attached to the Manager's contacts and associations in his community.

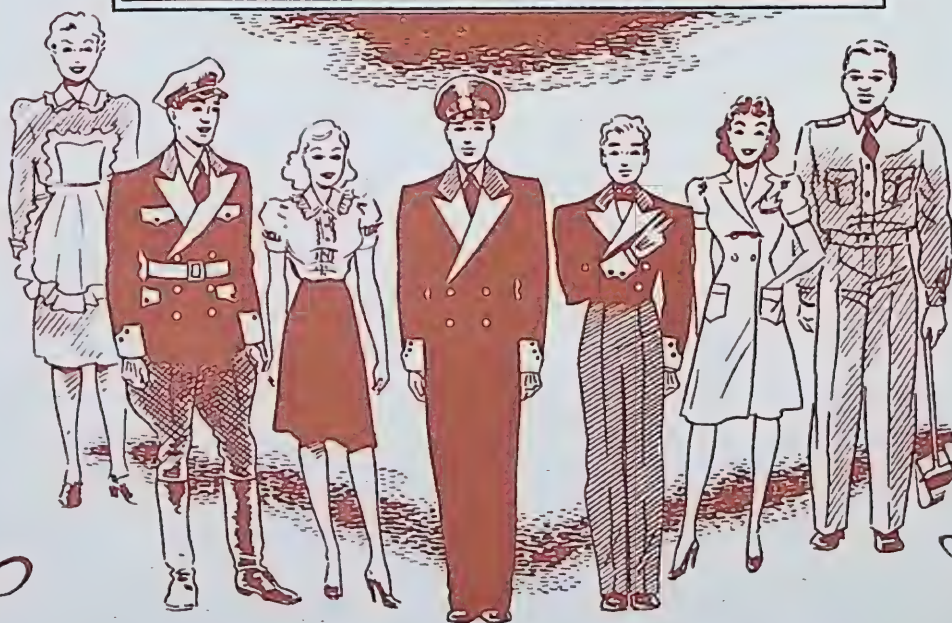
MUNICIPAL GOVERNMENT

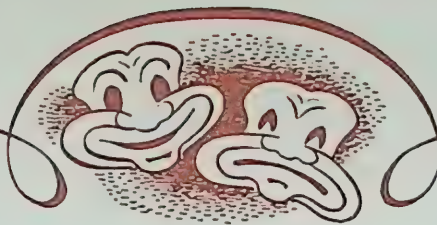
In addition to enjoying the good will of club groups and churches, the Manager must enjoy a friendly relationship with the city or town fathers and school heads. Nor should his theatre ever be at the disposal of any particular political, civic, educational or religious group.



PART TWO

PERSONNEL





CHAPTER 4

SELECTION

QUALITIES DESIRABLE IN EMPLOYEES

TRAINING

**TRAINING OUTLINES FOR ALL
FRONT HOUSE EMPLOYEES:**

USHERS (INCLUDING FIRE DRILLS)

TICKET TAKERS AND DOORMEN

CASHIERS

CLEANERS

CANDY GIRLS

MATRONS

PORTERS

PARKING ATTENDANTS

HANDI-MEN



QUALITIES DESIREABLE IN EMPLOYEES

There are three vital steps in the evolution of an efficient member of a Front House Staff: (1) Selection, (2) Training, (3) Supervision. Each is meaningless without the other. The first step is selection!

Whenever a Manager engages an employee, he assumes a responsibility. He must bear these points in mind: (1) Has he hired someone who will be a credit to the theatre and properly reflect the spirit and atmosphere of the house? (2) Is the new employee in a helpless position because of his lack of knowledge of the operation?

The Manager has the real responsibility. He must teach the employee everything there is to know about that employee's job. This covers the training phase insofar as selection is concerned. That selection must be based upon a Manager's desire or need to fill a given position. If a cashier is needed, the Manager must bear in mind that she meets every person entering the theatre; therefore, she must be courteous, pleasant and neat-appearing. If it is a doorman or ticket taker, the Manager must bear in mind that he also meets everyone who comes into the theatre because he accepts every ticket handed to him by a patron. He must be pleasant, courteous and gracious with his "Thank You" and his direct look to the patron as though he were making a personal contact. He should be a general source of local information. He must also be ready to answer questions as to the show schedule, what might be coming next week, etc. The usher on the floor must also have the personality that will enable him to receive the patrons with whom he comes in contact as though they were guests of the theatre rather than paying customers. This matter of selection is most important and it resolves itself again in the personality of the individuals who appear to be receptive to the training and supervision necessary to give the Manager a well-rounded and efficient organization.

It follows that after a careful selection is made of the staff and proper training is given to the individual in that staff, careful supervision is the most important final factor. Supervision means the application of constructive criticism of effective functioning organization.

TRAINING OUTLINES FOR ALL FRONT HOUSE EMPLOYEES

Training periods for individual positions or jobs in a theatre should be confined to the amount of time necessary to the teaching of the employee his or her duties in that job. That may take a greater or less period of time depending upon the type of employee and the duties or responsibilities of that employee. However, herewith is set forth a basic outline for the training of all front house employees which will cover ushers, doormen, ticket takers, cashiers, cleaners, candy girls, matrons, porters, parking attendants and handi-men. It must be understood that the Manager must take those portions of the individual's position-training that are applicable to his particular operation. It is obvious that many operations do not encompass all the types of employees listed above. Therefore each Manager must again apply those phases of training suggested in this manual that will apply to his specific situation.

The actual outlines for training are being listed first in detail, as a reference guide. Following these will be an elaboration of each item in the outlines.

USHERS . . .

- A - Inspirational Talk By Management: Knowledge of Company . . . Working Conditions . . . Schedule
- B - House Rules And Regulations: Personal Conduct: Always a gentleman, no flirtatious conduct, no tipping
- C - Appearance: Care of Uniforms and Flashlights
- D - Physical Drill: Correct Posture and Carriage
- E - Phrases: Contact with patrons
- F - Crowd Movement: Fill -- Spill -- Refill
- G - Spill Cards
- H - Handling Flashlight
- I - HAND SIGNALS

- J - Tour Of Theatre: Familiarity with exits, fire extinguishers and fire hose . . . Familiarity with regular stairways and emergency stairways . . . Familiarity with lost and found department, check room, ladies' and men's rooms locations, lounges, telephones, offices, basement, and other sections of the theatre
- K - Handling Unusual Situations: Crying babies -- petting parties -- accidents -- complaints -- other unusual situations
- L - Fire Drills

TICKET TAKERS AND DOORMEN

- A - Inspirational Talk By Management: Knowledge of Company . . . Working Conditions . . . Schedules . . . Responsibility as Bonded Employee . . . Proper Manner to Accept Tickets
- B - House Rules And Regulations: Positions Inter-changeable . . . Personal Conduct: No contact with cashiers, no flirtatious conduct, "Thank you, sir" or "Thank you, ma'am"
- C - Appearance: Correct posture . . . Neatness -- Condition of uniforms
- D - Phrases: Contact with patrons
- E - Knowledge of Show Schedules
- F - Crowd Movement: Knowledge of seat conditions . . . Fill -- Spill -- Refill
- G - Announcements: Before Price Changes -- Wait Announcements . . . Handling Ticket Lines -- Holdouts
- H - Patrons' Complaints: Refunds -- Short Change
- I - Personalized Services: Elderly patrons -- Expectant mothers . . . Swinging of Ticket Door or Outside Door in cold weather . . . Opening Car Doors . . . Business Callers . . . Lost and Found . . . Check Room
- J - Selling Seats: Proper phrases to cover all seat conditions . . . Doorman, a salesman

CASHIERS

- A - Inspirational Talk By Management: Knowledge of Company . . . Working Conditions . . . Schedule
- B - House Rules And Regulations: Answering Phone . . . Bonded Employee Personal Conduct: No flirtatious conduct, no contact with ushers and doormen . . . Appearance . . . Proper manner of selling tickets - "Thank you, sir," or "Thank you, ma'am" . . . Answering phone . . . Refunds -- overages and shortages . . . Complaints: Short change, incorrect number of tickets
- C - Responsibility of Handling Money: Checking Banks and Tickets . . . Charts for Multiple Sales . . . Never allow money to accumulate . . . "Bleeding the box-office" . . Making change from large bills
- D - Show Schedules: Knowledge of show values and times . . . Effect on boxoffice
- E - Price Changes: When handling one window . . . When handling two windows . . . Never change sign hurriedly
- F - Knowledge of Seat Conditions: Contact with inside . . . Wait announcements . . .
- G - Handling Passes
- H - Hourly Reports

CLEANERS

- A - House Rules And Regulations: Working Conditions . . . Schedules
- B - Duties: Each cleaner assigned to cover specific section of theatre supervised by head cleaner
- C - Lost Articles
- D - Inspections: Before house opens . . . Daily and monthly inspections
- E - Extra Work
- F - Cleaners' Work Lights

CANDY GIRLS

- A - Inspirational Talk By Management: Knowledge of Company . . . Working Conditions . . . Schedules
- B - House Rules And Regulations: Personal conduct - no flirtatious conduct . . . Appearance . . . , Uniforms or smocks
- C - Appearance Of Candy Stand: Stand in keeping with character of theatre
- D - Sales
- E - Inventory
- F - Handling Money: Turn in money following matinee and evening performances . . . Keep records

MATRONS

- A - House Rules And Regulations: Working conditions and schedule . . .
"No Smoking" permitted in Ladies' Rooms
- B - Personal Appearance: Personal cleanliness . . . Uniforms . . . Neatness
- C - Vandalism: Property damage and vandalism . . . Firm, yet courteous attitude
- D - Care Of Ladies' Room . . . Regular checks and inspections . . . Replacing supplies . . . Dusting of ledges, furniture . . . Emergency services

PORTERS

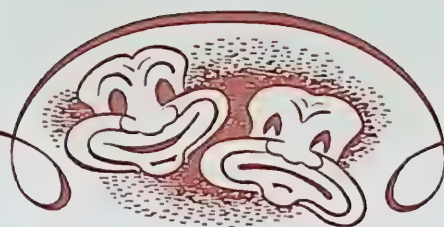
- A - House Rules And Regulations: Working Conditions . . . Schedules
- B - Personal Appearance: Care of Uniform . . . Neatness
- C - Duties: Checking men's rooms and lounges for smoking . . . Replenish supplies in men's rooms . . . Regular rounds and inspections -- dust-pan and toy broom . . . "Picking Up" in lobbies, fronts, foyers, lounges, stairways and sidewalk
- D - Vandalism And Damage To Property: Checking teen-agers in lounges in men's rooms . . . Report to management

PARKING ATTENDANTS

- A - House Rules And Regulations: Working conditions -- no tipping . . .
- B - Personal Appearance: Care of uniform . . . Neatness
- C - Arrangement Of Cars: Entrance and exit driveways

HANDI-MEN

- A - Working Conditions: Schedule
- B - Duties

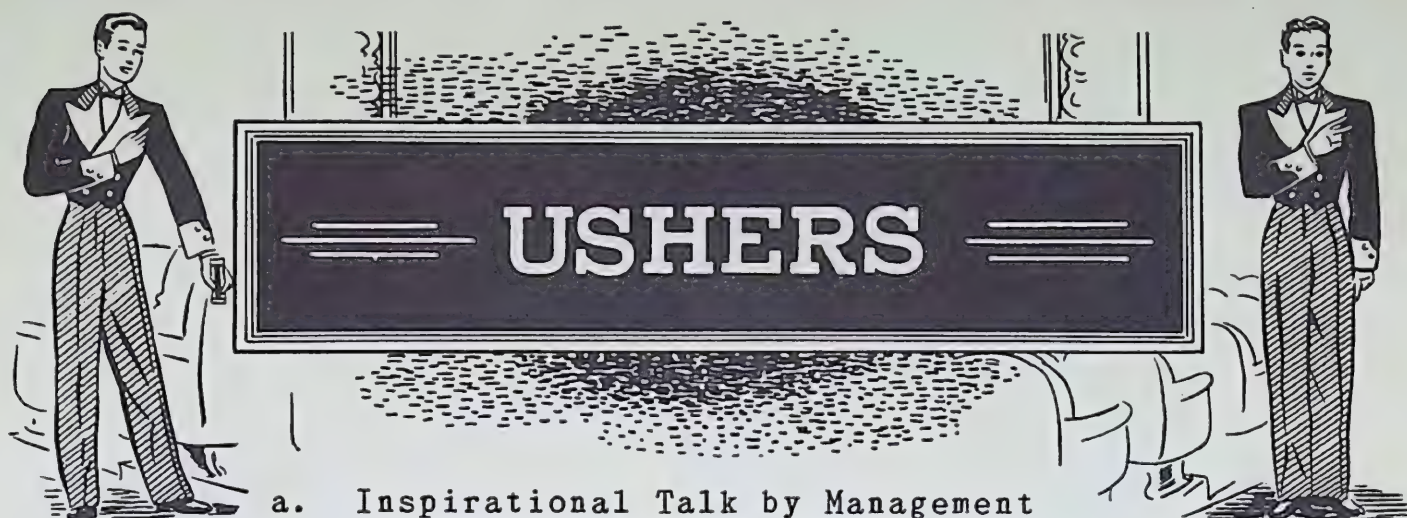


CHAPTER 5

ELABORATION OF TRAINING OUTLINES

**DETAILED EXPLANATIONS COVERING
EVERY DEPARTMENT IN
FRONT OF HOUSE**





a. Inspirational Talk by Management
Knowledge of Company -- working conditions
and schedules

In many instances when ushers begin their training period, they are taken as a group. That would apply mostly to the larger operations. In the smaller situations, an usher may be given individual training.

Regardless of the number in training, the inspirational talk should be given by a member of the management. The Manager welcomes the trainees into the organization. He learns the names of each trainee, and he establishes a personal contact at the outset, which makes a lasting impression usually on a new employee. The Manager points out the pride he has in his theatre; its prestige and honorable position in the Community, and that the trainee should feel a great pride in becoming associated with his institution. He mentions the responsibility the usher has in the safety and well-being of patrons in his charge, and the importance of rendering courteous and dignified service at all times.

He mentions that patrons come to the theatre for entertainment and relaxation, and their experience in the theatre must be a pleasurable one. The usher can contribute a great deal to that end.

He informs the trainee about salary, hours, and general working conditions, and he explains his working schedule in detail from the Master Schedule he keeps.

He acquaints the trainee with the organizational setup, so that the prospective employee will be an informed one, knowing the names of the department heads in the theatre and in the Company.

b. House Rules and Regulations

Personal Conduct: Always a gentleman,
no flirtatious conduct, no tipping

Following the inspirational talk, the trainees are turned over to the Chief Usher for the balance of their training. He follows his outline, and the length of the training period varies depending upon several factors; the size of the theatre, the number in the training class, and the ground to be covered in the individual outline. The technique of the Chief Usher will also have a bearing on the time consumed.

He begins by listing all house rules and regulations. They would be, for instance:

1. When entering or leaving the theatre, use _____ door. Do not loiter about the theatre when off duty. Proceed directly to your locker room or quarters.

2. Conduct yourself as a gentleman at all times. Patrons will come to know you are associated with the theatre, and their estimate of your conduct will influence their opinion of the theatre.

3. Keep your locker clean at all times, and the condition of the room itself must be orderly and clean. The Chief Usher will assign a member of the staff weekly to do K. P. duty in the locker room.

4. Your contact with your fellow employees should be on the same high plane as with patrons. That means no unnecessary noise or boisterousness in the locker room. And above all, no profanity will be tolerated. Always address each other on the floor as Mr. _____.

5. Flirtatious conduct cannot be tolerated. The theatre offers practically a guarantee that all patrons will be properly chaperoned by the management; and, the usher represents that management. The ban on flirtatious conduct extends also to female employees of the theatre.

6. Do not touch patrons at any time. Some people resent being handled, and we can direct patrons or make suggestions to them through the use of proper phrases and hand motions.

7. Do not chew gum or eat candy while on duty.

8. When a patron purchases a ticket at the boxoffice, he is entitled to every service and courtesy the staff can render. Therefore, for any service, such as checking a parcel, for which the patron may offer a tip or gratuity, you are to refuse acceptance, by the use of a proper phrase, "No thank you, sir, Capitol Service."

9. Do not shout across space or snap your fingers to attract attention. When communicating seat checks to an usher, executive or a member of the management, use standard hand signals which are discussed in a separate chapter. If you desire to talk to another member of the staff, walk over to him and talk quietly and briefly in a business-like manner. Then return to your post. If you expect patrons to talk in moderated tones, you must set the example.

10. Do not attempt to handle complaints yourself. Summon a member of the management. He is better able to handle the situation and to give satisfaction to the patron. Use the phrase, "Just a moment, please. I will call a member of the management."

11. In your contact with patrons, or your reference to patrons, use the terms, "gentleman," "lady," "child;" never use "man," "woman," or "kid."

c. Appearance

Care of uniforms

Flashlights

Unless uniforms are given proper care, they will be short-lived and will not look well. The responsibility, therefore, rests with the members of the staff and the management. Uniforms should always be hung up when not in use. They should not be worn unnecessarily when an usher or doorman is off duty. He should change into his own clothes when on an extended relief. On short reliefs, it is permissible to wear the uniform trousers, but not the coat, if it is necessary to leave the building.

Uniforms should be cleaned and pressed regularly. Care should be given buttons and piping. In most situations where uniforms are worn the year round, they receive considerable wear and tear. Abuse is what should be avoided. Sweat pads should be changed from time to time.

We recommend a regular service for pressing and cleaning. Regular pressing once weekly or once every two weeks, and cleansing once monthly, will prolong the life of the uniforms, and will aid their appearance.

The flashlight is a necessary tool which the theatre usher cannot be without. Therefore, it must be cared for and kept in working order.

The management issues a flashlight to each usher. Henceforth, these should be issued and collected by the Chief Usher. Each usher is held responsible for his light. If it is lost he must replace it immediately. This procedure is made necessary because of constant disappearance and loss. The cost of replacing flashlights can become a sizeable item. Hence, the need for a system is readily apparent.

d. Physical Drill

Correct posture and carriage

The mere fact that an usher or doorman is attired in uniform makes it imperative that he carry himself correctly in order to adjust himself to the military lines of the uniform's tailoring. Nothing is as unsightly as a boy in uniform with poor posture.

The best remedy for this is to include a certain amount of Physical Drill in the basis training program for all those wearing a uniform. This Physical Drill should be simple and yet complete enough to include the following:

1. Proper stance (heels together and toes pointed at 45 degree angle.)
2. Arms by sides against stripes on trousers, or arms folded behind back with right hand grasping left.
3. Head up, stomach held in.
4. When walking, the same correct posture is stressed. Walk briskly, arms swinging naturally.



REPRESENTATIVE FIVE-MAN SERVICE STAFF

This photo depicts a representative five-man staff, according to a correct conception that regardless of the number of men comprising a Service Staff, there should be no compromise with mediocrity on a Manager's part.

Five men or fifty-five men, they represent the quality of service offered to your patrons.

These men obviously display that care was given by the Management in their selection and training.

These boys are clean cut, personable, and range in ages from Seventeen to Nineteen, and in height from 5'8" to 6'.

Their uniforms are well fitted and cared for. All of them wear black shoes which have been shined.



CORRECT POSTURE

Standing erect, head up, chin in, arms by his sides, heels together, and toes pointed at a 45 degree angle, this man displays correct, healthful posture.



ALSO CORRECT POSTURE

Here, also, is correct posture. Some Managers prefer this position for members of their staff. Both are correct.

The man maintains the same erect carriage, with heels together, and toes at the proper angle, but he places his arms behind his back, assuming perhaps a position which appears to be more comfortable.

Many Managers feel that when one position becomes slightly tiresome, the boy should change to the other.



INCORRECT POSTURE

Here is a common pose which suggests to the patron indifference and lack of training.

This man is not merely relaxing here. He is in the act of looking for a comfortable easy chair, and if he succeeds in finding one, he may soon be fast asleep, leaving his patrons to the terrible fate of having no one to look after their comfort and safety.

Feet placed wide apart, arms folded akimbo, this is decidedly incorrect posture.

5. The simple drill formations such as "Fall in" or "Attention," "Right face," "Left face," "Forward march," "Halt," should be known.

6. Whenever two or more men leave the locker room to report for floor duty, they should march together or walk in cadence. Otherwise, they present an undisciplined appearance straggling onto the floor. The same applies when a detail leaves the floor for the locker room. The public is impressed by this display of training and discipline; and, it is wonderful for the morale of the boys.

e. Phrases

Contact With Patrons

There are stock phrases which form the basis of patron-contact, such as "please," "kindly," "yes," "sir," "no, sir," "yes, ma'am," "no, ma'am," "thank you, sir," "thank you. ma'am."

An employee never commands a patron. He requests. He must preface that request with a "please" or "kindly". If this point is remembered, all phrases will take on a more personal touch.

There are numerous other phrases which are commonly used, such as: "This way, please," "Kindly pass down the aisle; the next usher will seat you," "This row, please," "The stairway to the right, please," "Kindly use the exits to the left, please," and others.

When addressing a gentleman, always remember to add, "sir," and for a lady, "ma'am." The liberal use of "thank you" when patrons comply with a request, is worth remembering.

You are a source of information to patrons at all times. Therefore, it would be difficult to list hundreds of phrases to cover every condition. An usher or a doorman should not be a robot. He must be able to answer questions quickly and intelligently. The main point is that at all times he should use "sir," and "ma'am," and "please," and "kindly," to supplement his directions. Then his answers will have a pleasing reaction, which will reflect the true quality of Service.

F. Crowd Movement

Fill - Spill - Refill

We come now to one of the foremost phases of physical operation, Fill--Spill-Refill, the "bread and butter" of the business.

Volumes can be written on the subject of Crowd Movement. To the experienced Manager, it is almost a "science," into which he has delved deeply, because he knows that its study will be rewarded. Successful Managers in busy operations, it will be found, have devoted considerable time and effort in studying Crowd Movement, and, more important, have passed on this knowledge to their staffs.

Let us take a hypothetical theatre for illustrative purposes, say a 2,000 seater with 1200 seats in the orchestra and 800 seats in the balcony. We shall deal with a Continuous day; since, the subject of turnover can best be applied in all of its aspects to a continuous house. The two-a-day house is confronted with turnover on its Continuous days. Otherwise the principal concern in the latter type of operation is with the initial fill, and possibly a partial refill for the last show at night.

On the initial fill in our "phantom theatre," we find the staff stationed in their proper positions, house lights up, and patrons entering the theatre.

As they enter the orchestra foyer, the director makes no effort to direct them to a particular aisle, but he merely makes the announcement, "There are seats in all aisles, please." Ushers make no effort at this time to escort patrons to seats.

The reasons for this are that while the house lights are up, patrons will be able to choose their seat locations without difficulty. Also it appears ambiguous to attempt to place patrons in particular seats or send them to definite aisles, under such a condition. It is well to avoid over-direction. The patron dislikes being given "helpful" suggestions at times, and may feel that with the whole theatre to select from, it isn't necessary to herd him into a particular aisle or section, and under this condition, the patron is absolutely right. He may decide to sit in the lounge or foyer to read his newspaper before the show starts; and, he should be given the freedom of the house with members of the staff standing by to be helpful.

The staff's work really begins as soon as the house lights go down. Then the director starts sending patrons to specific aisles and the ushers begin using their flashlights and escorting people to seats.

The director checks with the ushers to discover the number of persons seated in each aisle, and knows, therefore, the total number of patrons on his floor when the show starts. If he keeps a spill card, which we shall discuss in detail later, he enters his reading. Assuming that the boxoffice opened at 10 a. m., he finds that in the first half hour, 100 persons have been seated on his floor.

If the show is 3 hours long, and breaks at 1:30, he knows that at that time he can reasonably expect 100 persons to spill. By continuing to record this influx every 10 minutes, aided by a hand tally counter, or a "clicker," he has a running inventory of the speed of incoming patrons. Following the break of the initial show at 1:30, he can tell what his spills will be every 10 minutes.

In this way, crowd movement is tabulated and the management can know at all times the rise and fall of traffic, and can properly determine wait announcements to cover every condition, when operating under pressure.

The same system is used in the balcony when the upper section of the house is in use. In a two-priced house, the situation differs. In a one-priced house which we shall deal with, it should be assumed that balcony seats play as important a part as does the orchestra; and, the fill should, therefore, be distributed at the proper time, if these balcony seats are to work.

On the initial fill when the orchestra floor-check in our hypothetical theatre drops to approximately 600, it is time to start concentrating on the balcony in order to obtain fill-distribution. An usher in the lobby or foyer or the ticket taker (depending upon the physical layout of the theatre) makes the announcement, "There is now a Better Selection of Seats in the Balcony;" "There are side and front seats only on the Main Floor;" or "This stairway leads to a better choice of seats. There are front seats in the Balcony and side and rear seats only on the Main Floor."

This relieves the pressure on the main floor and educates patrons to accept Balcony seats more graciously. It is obviously unwise for a Manager to fail to take advantage of his Balcony capacity and not make it work for him. We have observed occasionally a theatre where the great majority of patrons are concentrated in the orchestra. Patrons may be allowed to wait for orchestra seats while the Balcony is half empty. We are assuming that the Balcony seats are as comfortable as the orchestra; and, as stated, all seats are the same price.

Here it becomes a selling job, one of education. The resistance to Balcony seats can be broken down. When the Main Floor check is down to 300, let us say, there should be 300 or 400 persons in the Balcony. By the time the Main Floor is almost filled, with only several doubles and perhaps 20 or 30 singles remaining, the Balcony should have approximately a check of 100 or 150.

When this condition is reached, the Doorman or Cashier informs patrons that, "There are scattered seats only on the Main Floor; there are seats together in the Balcony." The remaining Balcony seats will then fill quickly while the scattered seats on the lower floor are being filled. Now we have arrived at a complete initial fill. The house is filled, all aisles have been re-checked and the few remaining singles have been filled.

The Manager checks his watch and let us assume that it is 1:00 and his first break is due at 1:30. He makes the announcement outside that "There will be seats at 1:30." Avoid negative sounding phrases.

We shall not discuss here the subject of standing room or holdouts. Each situation differs, as do regulations governing this condition. Suffice it to say that those waiting for the break of the show at 1:30 are comfortably waiting in or outside the theatre. This reserve continues to grow as the length of the wait decreases. The Manager checks the number of patrons in the waiting line; and, he finds there are 110. He knows, according to his Spill card, he had approximately 100 persons in the theatre when his morning show started. He knows he can take care of those waiting; but, he still has 10 minutes to go until the break and during that period he may add another 30 or 40 patrons to his waiting line.

Therefore, he checks his Spill card again and learns that in the first 10 minutes, following the start of his morning show, 40 patrons were recorded. He knows therefore that he can assure almost immediate seating to those at the rear of the waiting line; and, he knows that he will continue to get constant spills as the second show progresses.

His first show breaks; and, he knows that he must spill his patrons quickly and courteously in order to start refilling as rapidly as possible. We are assuming that he has a top attraction and expects a record day. That means he cannot lose any time in refilling, or to use a more familiar phrase in "keeping his seats hot." Therefore, his ushers in the foyer have been instructed to direct patrons to the exits which do not conflict with the entrance doors through which are to come those waiting for seats. In other words, if the bulk of spilling patrons can be diverted to side lobby exits, depending again upon the physical layout of the theatre, as soon as the aisles are clear, those waiting can be on their way in.

This eliminates long intermissions and can result in saving at least ten minutes on each show in refilling. If the schedule has four complete shows, it is easy to see that considerable time will be saved which will mean many dollars.

Let us delve further into the subject of Refills. By this time the Balcony starts to turn over. The few patrons who sat upstairs by choice, before the selling of "best seats" began, will leave, and as soon as the point is reached where the pressure was diverted to the balcony, the heavy spilling will begin.

And so in refilling, the Manager will make his Balcony work for him again just as he did on his initial fill, for it is now that he is reaping his real profits.

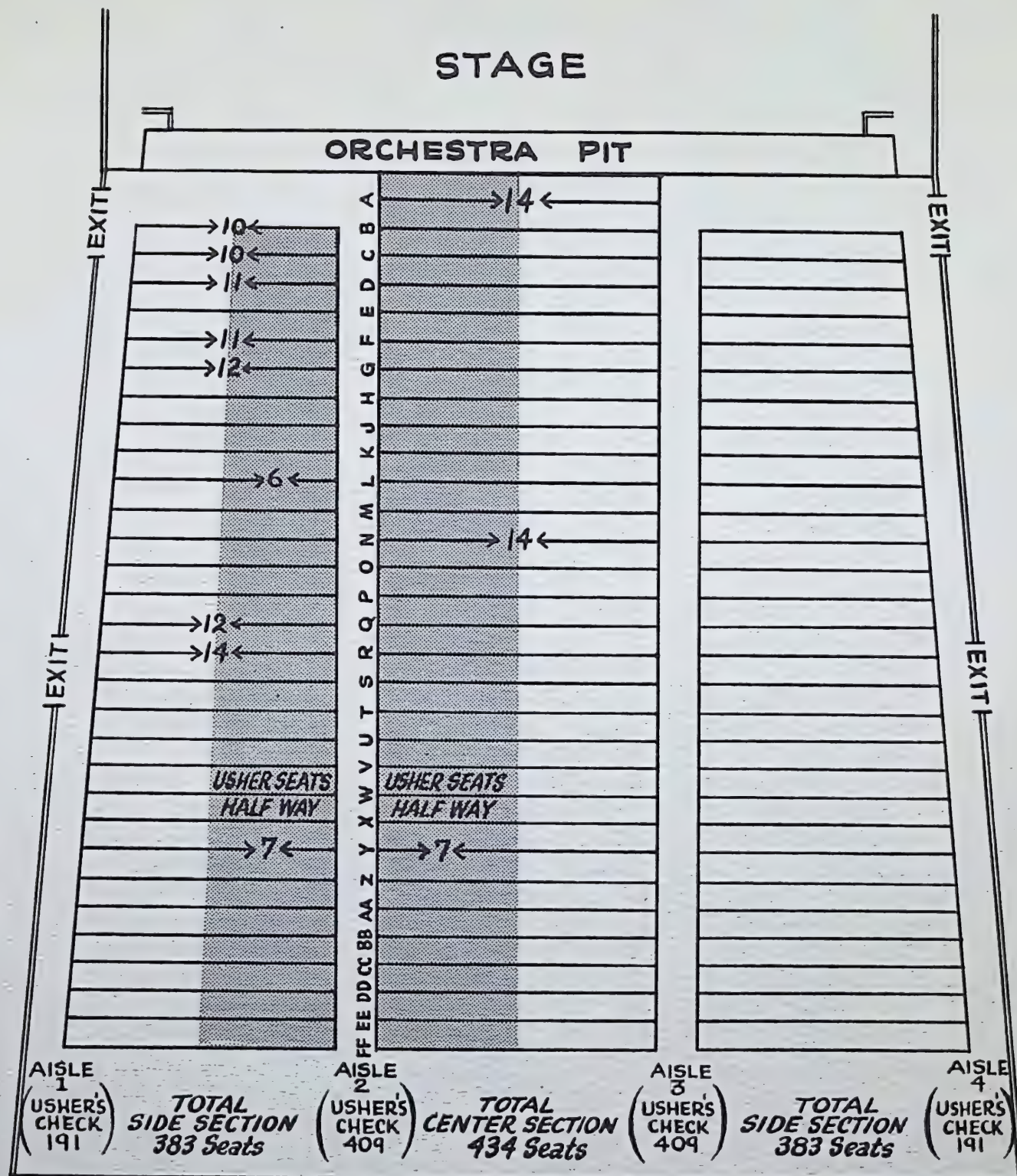
Those patrons entering the theatre midway through the second show can be sold "best seats" again, if necessary. If the orchestra remains fairly tight and the Balcony is really turning over, the same selling process is repeated. All seats must work when they are needed. Patron distribution depends on the Manager's knowledge of crowd movement and on the training he gives to his staff. Phrases are very important as is the power of suggestion; but, a word of caution is necessary.

When Balcony seats are being sold on the basis that, at the moment, they are preferable to orchestra seats, be certain that this is so. If the patron should decide to try his luck on the lower floor and walk into a center aisle and find choice seats there, he will never again believe the management.

Therefore, it is important that first a study be made of patrons' wishes in the matter of seat locations and that definite seat checks be established for selling purposes.

In most houses, on an initial fill, it is safe to start selling Balcony seats when the orchestra is about half-filled. This means that the center seats and perhaps rear center and side center are pretty well-filled. The patron then does not have a select choice of seats. We can safely assume in most houses that the front balcony seats are preferable at this point.

Let us deal with the Plan of Fill, for a moment. The floor plans for both orchestra and balcony should be studied and from these a definite system of aisle checks and a plan of Fill drawn up. For instance, in our hypothetical theatre, we have mentioned that we have 1200 seats on the lower floor which has four aisles, let us say. We shall reproduce a simulated floor plan here to illustrate.



We find there are 31 rows in the center section with 14 seats in each row. The side sections are similar, each with 30 rows and the number of seats in the various rows differing somewhat due to the curvature of the House.

However, for fill purposes, it is well to establish a total seat check for each aisle. For instance, the two center aisles in our theatre are exactly alike. In seating, the usher should direct patrons half way in on both sides of the center aisle. Therefore, if he were seating in Aisle 2, he would consider that he is to go seven seats in toward the center section, which would give him a total of 31 rows x 7 seats -- 217 seats in the center and half way into the side section, which would total 191 or an over-all empty seat total of 409 in aisle 2 for fill purposes.

The ushers in the side aisles 1 and 4 then will consider their total seat count to be 191 in each aisle. All of their seating is done from the sides, in order to avoid disturbing patrons and passing them through rows well-occupied. That is why it is so important for the ushers in the center aisles to refrain from filling beyond the center of their rows. It is far easier to fill from the adjoining aisle. Of course, good judgment must always be used in seating. If a party of four is passed into the center of a row, the ushers in either aisle are not to be concerned with whose seats they are, if the patrons happen to overlap. If the boy will repeatedly check his aisle, he can keep his director informed as to his check; and, above all, the patron is to be considered.

In checking for vacant seats, it is far simpler to take quick and accurate checks if the aisle is divided as we have suggested. Here is the procedure: The usher starts at the rear of his aisle and counts the vacant seats on the right hand side only as he passes down. He turns at the foot of the aisle and follows the same procedure, checking the right side coming up. When he reaches the top of the aisle, he has his complete check which he relays to the director. When he has become practiced, he will be able to check without pausing and without distracting patrons.

A similar plan of Fill is drawn up for the Balcony except that the method of filling differs because of the physical layout. In filling a Balcony, especially a large one, it is well to remember that whenever possible the ushers should operate above the fill, in order to avoid disturbing patrons. This will apply especially on the initial fill. It is unwise to literally drag patrons from a tunnel entrance up an aisle where patrons are seated, until a section is filled.

It is far more efficient to fill down from the cross-aisle above. Let us assume, therefore, that after the first few rows corresponding to the mezzanine have been filled, we start filling above the level of the first cross-aisle. The most efficient plan for filling a Balcony is to work in a series of shifts using the same ushers, practically. By working in shifts, the Balcony can be filled evenly without the pyramid becoming too high at any one point; and above all, patrons will thus be given the best seats available all during the fill.

Let us assume that there are two lower tunnels in the Balcony. The outside director will control the fill, first sending approximately forty patrons into tunnel #1, and then forty into tunnel #2. The moment the first forty have been seated, the ushers shift over quickly to tunnel #2 in time to greet incoming patrons, and then they proceed to even up the fill on this side. The center seats are thus filled first in the shape of a pyramid. When the center sections are built up, the side center seats are filled, and finally the extreme side seats.

When the fill has progressed several rows above the lower cross-aisle, the outside director sends patrons up the outer stairway in order not to disturb those seated inside; and, the remainder of the upper Balcony is filled from the upper cross-aisle.

We have made numerous references to "The Director." True, many staffs are small and cannot afford the luxury of a director; but, whenever possible, we suggest using one of the ushers for control or directional purposes. It eliminates haphazard filling and provides better organization in giving patrons service and in handling crowd movement.

g. Spill Cards

We are reproducing here a facsimile of a blank spill card. Next we shall fill in the schedule times on that same card corresponding to a given day. Finally, we shall fill in the actual readings taken at 10 minute intervals and attempt to explain how the readings are interpreted as an aid to the management in calculating turnover.

As previously mentioned, many theatres would find little use for a spill card. These would be chiefly the two-a-day houses or two-priced houses.

	1			2			3			4		
SHORT	10:00			1:17			4:34			7:51		
TRAILERS	10:08			1:25			4:42			8:04		
CO-FEATURE	10:13			1:30			4:47			8:14		
	10:20			1:40			4:57			8:24		
	10:30			1:50			5:07			8:34		
	10:40			2:00			5:17			8:44		
	10:50			2:10			5:27			8:54		
	11:00			2:20			5:37			9:04		
	11:10			2:30			5:47			9:10		
NEWS	11:19			2:36			5:53			9:18		
FEATURE	11:27			2:44			6:01					
	11:37			2:54			6:11					
	11:47			3:04			6:21					
	11:57			3:14			6:31					
	12:07			3:24			6:41					
	12:17			3:34			6:51					
	12:27			3:44			7:01					
	12:37			3:54			7:11					
SATURDAY	12:47			4:04			7:21					
MAIN FLOOR	12:57			4:14			7:31					
AUGUST 30, 1946	1:07			4:24			7:41					
	1:17			4:34			7:51					

Here is shown the same card with the screen times filled in, and with the program subjects listed. The exact order of the show schedule should be followed in preparing the spill card. The Feature and co-feature are generally broken down into ten minute periods, so that spills on succeeding shows may be easily computed.

	1			2			3			4		
SHORT	10:00	/	60	11:22	/	/	4:44	/	/	7:59	/	/
TRAILERS	10:07	80	20	11:29	70	/	4:47	80	/	8:02	130	/
Co-FEATURE	10:10	90	10	11:32	110	40	4:57	120	50	8:12	430	300
	10:20	120	20	11:42	180	70	5:07	190	70	8:22	750	320
	10:30	160	40	11:52	240	60	5:17	250	60	8:32	800	50
	10:40	190	30	2:02	280	40	5:27	250	110	8:42	910	110
	10:50	210	20	2:12	350	70	5:37	450	110	8:52	990	80
	11:00	220	10	2:22	430	80	5:47	550	100	9:02	1120	130
	11:10	230	10	2:32	570	80	5:56	600	50	9:11	1140	20
NEWS	11:19	280	50	2:41	620	110	6:04	720	120	9:19	1240	100
FEATURE	11:27	320	40	2:49	680	60	6:14	880	160			
	11:37	400	80	2:59	830	30	6:24	1080	200			
	11:47	470	70	3:09	860	30	6:34	1200	120			
	11:57	510	40	3:19	940	80	6:44	1310	110			
	12:07	550	40	3:29	990	50	6:54	1400	90			
	12:17	600	50	3:39	1060	70	7:04	1510	110			
	12:27	700	100	3:49	1080	20	7:14	1650	140			
	12:37	780	80	3:59	1180	100	7:24	1750	100			
SATURDAY	12:47	860	80	4:09	1210	30	7:34	1800	50			
MAIN FLOOR	12:57	980	120	4:19	1250	40	7:44	1860	60			
AUGUST 31, 1946	1:07	1080	100	4:29	1310	60	7:54	1890	30			
	1:17	1150	70	4:39	1390	80	7:59	1990	100			
	1:22	1200	50	4:44	1440	50						

Finally, here is the card with the Director's readings filled in. The center space shows the "clicker" readings. The right hand space lists the actual number of patrons entering the theatre or the individual floor during the preceding period reading. At the end of each show, the "clicker" should be turned back to zero.

h. Greeting and Trailing

Handling of Flashlight

Seating

The term "greeting" implies warmth and graciousness. When a patron enters an aisle, the usher should face him squarely with heels together, and extend one hand to the level of the chin in greeting, while the other arm is extended at full length holding the flashlight. At the same moment, he pleasantly says, "This way, please."

The accompanying photographs illustrate the correct greeting. The simple gesture of extending the hand in greeting, if properly done, speaks volumes. It should establish a contact, a bond, between the usher and patron. In effect, the usher is saying, "Won't you come with me, please? I'm here to escort you to seats. The aisle is dimly lighted, but you may rely on me. My flashlight will show you the way; and, I know where the vacant seats are located."

Naturally, he cannot say all this; but, he can convey this expression of confidence quickly. In greeting, the arm is brought up from the side in an outward motion and then drawn in toward the level of the chin. The hand is cupped gracefully. The motion is designed to draw the patron to the usher.

In handling the flashlight, great care should be exercised to make it an instrument for giving aid, and not to annoy and distract patrons from enjoying the performance. The light should always be held perpendicular to the floor. Otherwise the glare, if the light is tilted, will be most annoying.

The flashlight should be operated with the third finger, while the thumb supports the light on one side; and, the remaining fingers hold it firmly on the other side. The photographs used here illustrate both the correct and incorrect ways to hold the flashlight.

When trailing a patron down an aisle, the usher walks in a semi-forward manner, so that he can observe the patron, and at the same time be able to look ahead as he trails, in order to avoid bumping patrons who may be leaving. He keeps the light extended at arm's length so that its rays fall on the patron's toes. The patron may thus walk confidently.



NORMAL POSITION OF OUTSIDE MAN IN AISLE

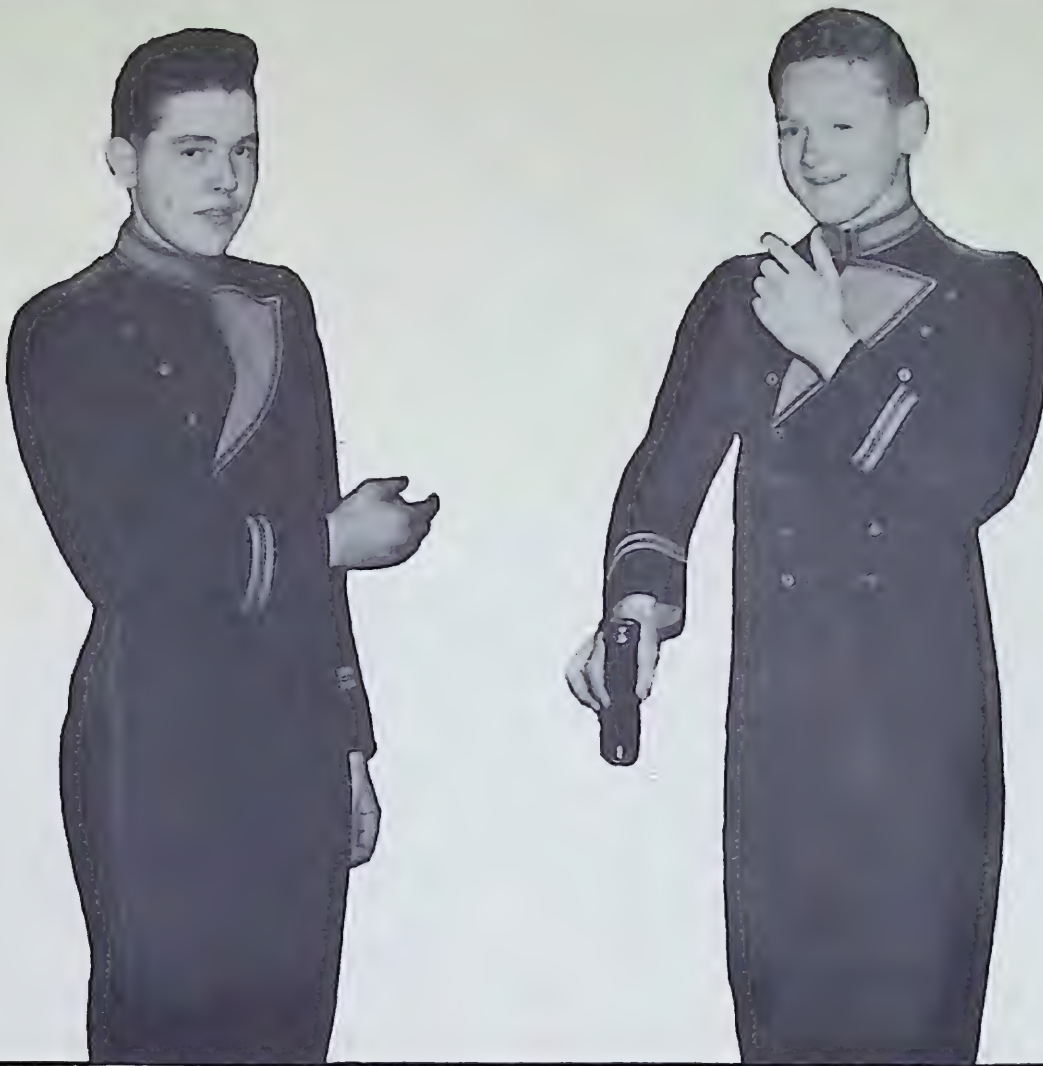
This man is depicted standing outside his aisle which is separated from the foyer by a set of doors.

As patrons approach his aisle, he steps forward with his left foot and reaches for the door handle with his left hand at the same moment. He brings the door to his left side at a ninety degree angle, and places his right arm across his body while directing patrons into the aisle.



DIRECTING TO NEXT AISLE

When the Director sends patrons to a further aisle for seats, this outside man, anticipating their approach, takes two steps forward, turns, and faces them, places his arm across his body and directs them to the next aisle, thusly, "There are seats in the next aisle, please".



TWO MEN IN AN AISLE

When two men are stationed in an aisle, an outside man and an inside man, this is how they should team together.

The outside man is in the act of directing patrons to the next usher by using this phrase to patrons approaching the aisle, "Kindly pass down the aisle, please. The next usher will seat you".

If there are doors at the head of the aisle, the outside man operates them. In this case there are doors which have been flung back so that both men might be included in this photo.

The moment the doors are opened, or patrons approach his aisle, the inside man steps forward, and greets his patrons, with the phrase, "This way, please!".



HANDLING FLASHLIGHT CORRECTLY

This is a close-up of the "greeting". Primarily, however, this photo is designed to emphasize the proper handling of the flashlight. While one arm is extended in greeting, simultaneously the other arm is brought forward holding the flashlight.

This arm is extended at full length. The light is held perpendicular to the floor, and the button of the flashlight is operated with the third finger. The thumb and the remaining fingers merely provide support.



TRAILING

Following the greeting, the usher turns and trails the patron down the aisle.

He walks in a semi-forward motion, taking care to keep an eye on the patron so that the full benefit of the flashlight will give assurance, and at the same time the usher is careful to glance ahead to avoid bumping patrons who may be spilling.

The flashlight is held extended always at arms length while trailing, and perpendicular to the floor.

Actually the patron should be but one or two steps out of the focus of the spot of the light. If he can thus follow the spot in this manner, he is being properly led to seats.



DIRECTING INTO A ROW

The usher has arrived at the row in which there are seats. He turns, places the spot of the light at the entrance of the row, and with his arm extended across the body, he directs the patron into the row, thusly, "This row, please" or "The fifth and sixth seats in this row, please".

There are reasons for the difference in phrases, depending upon whether he is filling initially or refilling.

If the row is partially filled, it helps the patron to pass in to seats more readily if he knows specifically their location.

INCORRECT HANDLING OF FLASHLIGHT

Here is a common fault the Nation over, which results in more annoyances in a single evening than our poor patron experiences in his office in a year, and he imagined he was coming to the theatre for an evening of entertainment and relaxation. His eyes were on the screen far less than they were distracted to the glare of the usher's flashlight, not only in his aisle, but across the entire floor.

Instead of being a helpful medium, the flashlight here is a menace, a distraction.

It is being held improperly, because this man is using his thumb to press the button. The more he extends his arm the greater the angle, and the sharper the glare.

The patrons who are being trailed receive little benefit from the rays of the light, and the entire audience is annoyed throughout the performance.



With a cross body motion he directs patrons into seats by using the phrase, "this row, please," or "the third and fourth seats in this row, please." But before sending the patrons into rows for seats, he is careful to notice whether anyone is seated in the aisle seat. If so, he bends and whispers to that patron, "pardon me, please," or "I beg your pardon, sir." Otherwise, patrons entering the row may do considerable bumping to the extreme annoyance of others deeply engrossed in the entertainment.

A word of caution is necessary. Never use the phrase, "rise, please," or "rise." Such a phrase is a command. It may be uttered harshly because there is nothing in the phrase itself to soften the impact.

After the usher has seated his patrons, he walks briskly up the aisle to greet the next patrons.

i. Hand Signals

The use of hand signals for exchanging information between ushers, directors, and management eliminates talking across space and makes it possible to maintain an air of dignity and quiet.

Due to the variances in physical layouts of theatres, many Managers have devised a set of hand signals which best fit their use. However, there should be an attempt at standardization of the basic signals which can be used in many situations.

In the more modern theatres, we find mechanical sending and receiving boards, with master boards located strategically. These houses may be equipped with a house phone system, as well. However, many theatres have little or no such equipment, and the use of hand signals may be substituted with good results.

It is for such situations that a system of hand signals is reproduced here to be used when relaying seat checks, and for exchanging other information.

The accompanying photographs and drawings illustrate simply and effectively how a floor director may inquire for a check and the varied replies he may receive to cover numerous conditions.



COMPLETE HAND SIGNALS

In an effort to standardize hand signals, we are reproducing in photo and diagram form, a complete set of signals, which have successfully withstood the test of more than twenty years of operation in large and small theatres alike.

The diagrams on the opposite page offer the signals for UNITS. The usher is shown giving a check for one, two, three, four, and five. He holds his hand against the opposite lapel of his coat, and spreads his fingers, almost perpendicularly.



$$5+1=6$$



$$5+2=7$$



$$5+3=8$$



$$5+4=9$$

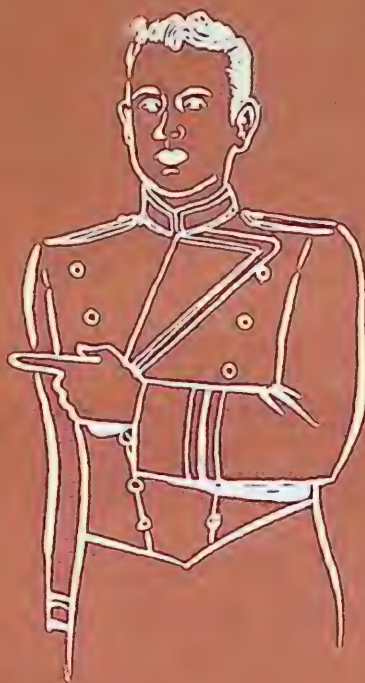
MULTIPLE UNITS SIGNALS

Here he offers the checks dealing in combination or multiple units of more than five.

Five plus one equals six, and so he gives a signal for five and then one.

Below in the left hand corner, he explains how five plus two totaling seven is given, and next how eight and finally nine is given.

Any multiple signals entail more than a single operation. Hence signals must be clearly given, so that they may be seen from a distance.



10



20



100



What's Your Check? Standing Room

SIGNALING IN "TENS"

As in signaling in UNITS, the same principle applies when signaling in TENS, except, of course, the distinguishing position of the hand.

TENS are given in a horizontal position. For instance, the usher in the upper left corner is giving a check of ten. In the next diagram, he shows how twenty is given. A check for fifty would be given with all five fingers.

In signaling in multiples of TENS, such as ninety, the same procedure is followed as in multiples of UNITS. Fifty (five fingers) plus forty (four fingers) equal ninety.

Let us emphasize that the only difference is in the positions of the hand ... vertical for UNITS horizontal for TENS.

A signal for one hundred is being given in the diagram in the upper right. One finger in a complete circular motion, with the hand held close to the lapel, designates a check for 100.

Two fingers in the same circular motion would be two hundred, and five fingers would be five hundred.

However, in the lower left hand corner, the usher is asking "What's your check?". He desires to know the number of vacant seats. He also uses a circular motion, but his hand is extended well in front of his body, and not against his coat lapel. He may repeat the motion until he attracts attention, if the usher is occupied at the moment.

The diagram in the lower right corner designates Standing Room. We merely include it so that the list may be a complete one.

$$50 + 20 + 5 + 3 = 78$$



MULTIPLE "TENS" AND "UNITS" TOGETHER

If we were asked to explain how a check for seventy-eight seats would be given, we would answer, "Take a look at the usher in the diagram on the opposite page".

This signal would consist of four individual operations. First, he signals fifty, then twenty, which totals seventy, and then his units of five plus three, making a total of seventy-eight.



"SINGLE SEAT"

This man knows how to fill an aisle. He is reduced to a lone single, and he is anxious to fill it.

The signal for a single is given by extending the arm at full length.



"DOUBLE"

Here is the signal for a "double". The usher here is informing his Director that he has two seats together, not two singles. If he were to signal for two singles, he would place two fingers against his coat lapel and extend his other arm at full length. (Note previous photo)



ONE "DOUBLE" AND
ONE "SINGLE"

By combining the signals for a single and that used for a double, this man is letting us know that he has one "double" and one "single" which he wishes to fill.



THREE "DOUBLES"

It doesn't take much imagination to realize that we have a great many combinations of signals which may be used, by combining basic units and tens plus a few outside signals.

Here, for instance, this man explains how he signals for three "doubles" which he has in his aisle.

Hand signals eliminate unnecessary conversations between ushers. They are a distinct aid to an unobtrusive system of service.



“FULL CHECK”

This man is a sight for sore eyes here, for he is giving us a “full-check”, which means he has no seats in his aisle or section.

j. Tour of Theatre

Familiarity with exits, extinguishers
and fire house -- regular stairways --
emergency stairways -- Lost and Found
Department -- Check room -- Ladies and
Mens rooms -- Lounges -- Telephones

During the training period for ushers, they should be taken on a house tour by the Chief Usher. They must be thoroughly familiar with their surroundings if they are to furnish helpful information to patrons. They are shown the locations of all exits, fire extinguishers, emergency lights, fire hose. The locations of all stairways are pointed out, both regular and emergency stairways, and locations of the fire escapes.

They are taken into the Men's and Ladies' Rooms and are told the easiest way to direct patrons to these rooms from various parts of the house. They are shown the Lost and Found Department and the Check room, also the location of telephone booths and drinking fountains.

The Manager's office should be pointed out; but, the members of the staff should be instructed, as a general rule, that no one is to be directed to this office unless so instructed by the Manager.

k. Handling Unusual Situations

Crying Babies -- petting parties --
accidents -- complaints -- other
unusual situations

Members of the staff may be confronted with many unusual situations which will require special handling. They will be able to handle some incidents, but in most cases it is wise to summon a member of the management.

Usually an usher will be able to handle a crying baby situation. Following the first complaint, if he senses the child will continue to disturb the audience, he should approach the mother and say, "I'm very sorry, ma'am, but there have been some complaints from patrons about the child." In this way the mother realizes that she may want to remove the child of

her own volition, if the crying continues. Parents are sensitive where their children are concerned; and, it is important to be most tactful. Sometimes by changing her seat location, the mother is able to quiet the child for a time. If not, she will leave the auditorium of her own accord usually. If she has not seen a complete performance, the usher should summon the Manager so that he may handle the situation from that point.

Upon observing a couple whose conduct he thinks is unseemly, the usher should report the incident to the management. Handling such situations calls for extreme care; and, the management is best qualified to judge the degree and the circumstance of the reported "unseemly conduct."

Complete assistance should be rendered a patron in case of an accident no matter how slight it may appear; and, a report must be made of the accident giving time, description of patron if no name available, physical condition of the area and names of witnesses if any. Six copies of the accident report are made up. Two are sent to the Insurance Company, two to the Insurance Department at the Home Office, one to the District Manager and one for the theatre.

The management should be summoned in all accident cases.

Employee accidents should always be followed up by sending in a report as well. The industrial report form is used in these cases. Here also six copies are made up; the original copy is sent to the Insurance Company, one copy to the State Industrial Accident Board. Two are sent to the Insurance Department in the Home Office, one to the District Manager, and one retained for the theatre files.

The administration of first aid will be discussed later at length.

There are many unusual conditions which occur in the general handling of the public such as inebriation, extreme illness, patrons moving from one part of the auditorium to the other more often than would seem necessary, and complaints of patrons about other patrons. All these must be handled with tact, discretion, courtesy and good judgment by a member of the management.

1. Fire Drills

Here, we wish to discuss the subject of FIRE DRILLS as it pertains to the training of ushers.

Only by holding regular Fire Drills once weekly or at least once every other week can the Manager impress his Staff with reference to the safety and well being of patrons in its charge

The physical layout of the individual Theatre and its size best determine the type of instruction which the Manager gives to his Staff regarding Fire Drills.

However, there are some fundamental points which are discussed here which may apply to various types of theatres. The word FIRE! should never be uttered by members of the staff. Instead the term Mr. STRIFE! or another code word should be used.

Emergencies may be classed in two categories - the IMPENDING and the ACTUAL. A fire in an adjoining building, for instance, would be sufficient reason for a manager to alert his staff. There may be no great cause for anxiety, so we class this as an IMPENDING EMERGENCY, because the intake fan of the theatre may have pulled in some smoke before the trouble nearby is known.

An ACTUAL emergency is one which requires the theatre to be emptied. Such a case would be unusual, of course.

However, in the training a Manager gives to his staff on the subject of Fire Drills, he usually delves deeply into the subject, in order to insure a thorough coverage.

For instance, a routine FIRE DRILL performed by the staff might include the following steps: The ushers are stationed at pre-arranged key positions. One boy is at each exit door to make sure it remains open. He maintains a steady stream of talk, directing and assisting patrons. The director in the foyer splits the traffic, directing some to side exits at the rear of the foyer, and the rest into the lobby. All lobby exit doors have been thrown open by Doormen and Ushers. The doors in the Balcony have been opened by Ushers, and an Usher is stationed at each exit directing patrons down Emergency Stairways which lead to the street or down fire escapes.

Most Managers have worked out a careful comprehensive plan for handling such emergencies, as they apply to their own theatres, and since no two theatres are exactly alike in physical layout, details of instruction may differ. However, most are agreed that the Manager himself can best control an im-

pending emergency by making an announcement to the audience from the stage. His presence and his voice are reassuring. One person should be stationed on the floor directing the staff.

Control is assured there. The Manager usually stresses the word CONTROL in his talks to the staff on Safety. He knows that he is the focal point of control, and that there must be a division of responsibility which is to be assumed by every member of the staff. He usually will explain, therefore, that there may not always be assurance that the full strength of the staff will be on hand in an emergency, and by the same token there may be only half a capacity house at the time. The position to which an usher is assigned depends upon both these factors -- the number of people in the theatre and the number of men on duty.

Therefore, most Managers devise a plan to fit every possible condition. However, one rule is always in force: all exit doors in the auditorium should be opened, when so ordered by the Manager, even if he (the Manager) and two ushers have to open them all. Also lobby doors should be opened, as well as aisle doors, if these are in use.

The handling of HOUSE LIGHTS is one of the most important assignments in the Manager's safety set-up. This chore he may decide to handle himself or assign his assistant to handle it. In the event the house lights are operated from the stage, a competent person should be appointed to this duty.



These positions are interchangeable based on the type of operation and operating conditions involved. What follows covers the duties of these positions.

a. Inspirational Talk by Management

Knowledge of company

Working conditions -- Schedule

Responsibility of Position as

Bonded Employee

Proper manner in which to accept

tickets

As with ushers, a member of the Management gives all new ticket takers and doormen the inspirational talk. The same ground is covered, but inasmuch as these men are usually older and more mature and have greater responsibilities, the Manager elaborates on his talk.

He also issues Bond applications and asks that they be filled out in detail. He stresses the trust placed in the ticket taker and the proper manner in which to tear tickets in half, with one stub going to the patron and the other immediately being dropped in the chopper.

He covers working conditions and schedules and acquaints these men with the names and positions of company heads.

b. House Rules and Regulations

Positions interchangeable

Personal conduct

No contact with cashiers -

no flirtatious conduct

"Thank you, sir" or "Thank you, ma'am"

Handling passes

The doorman's and ticket taker's positions should be interchangeable. During slow periods when no announcements are necessary in front of the boxoffice, he remains on the ticket door. If the Manager relieves him on the door with a relief ticket taker, for the purpose of making announcements, he (the ticket taker) should be capable of handling either position.

The same rules of personal conduct apply to ticket takers and doormen as to ushers: addressing male members of the staff as Mr.-----; always being a gentleman; no loitering when entering or leaving the theatre; no lighted cigarettes carried into the theatre; condition of locker and dressing room, etc.

It must be stressed that at no time is there to be contact between doormen or ticket takers and cashiers. This is a cardinal rule and must be enforced. If there is a complaint made to the doorman regarding the boxoffice, it should be referred to the management.

By the same token there is to be no association with other female employees of the theatre, nor should flirtatious conduct with patrons be permitted.

When a patron presents a ticket at the door, the ticket taker, upon tearing it, should use the phrase, "Thank you, sir" or "Thank you, ma'am." The effect upon the patron should be most pleasant.

All passes should be referred to the boxoffice. They are never to be accepted at the ticket door. The cashier has specific duties to perform in connection with passes which will be discussed later.

The ticket door must be "tight" at all times. Every person entering the theatre must be properly accounted for in the form of an admission ticket or a pass ticket. All others should be recorded on a separate list which is kept at the door. We refer to police and firemen in uniform, or employees. This list is turned in to the Manager at the end of the day so that he may check the names of those who entered the theatre without tickets.

Two suggestions for aiding in keeping the door "tight" are: Provide Pass Out Checks good for that performance only through dating and different colored checks. When patrons ask the ticket taker for permission to leave the theatre for a few minutes, he should give them Pass Out Checks and then collect them upon the patron's return. No one should pass through the door at any time without a ticket. We re-emphasize this point. This method serves another purpose. If the ticket taker is relieved while patrons are out of the theatre, the relief man, who may not have been told by the departing ticket taker about these patrons, will not embarrass them or the theatre by refusing them entrance.

Another suggestion for good door operation is to make up a supply of daily mimeographed DOOR REPORTS. Each day a new sheet is placed on the chopper. The ticket takers sign themselves in and out when they report or leave the ticket door. The Manager has a check of date, name and time if he has need to learn who was on duty at a given time.

C. Appearance

Correct Posture

Neatness

Care and condition of uniform

It is especially important that the ticket taker stand erect behind the chopper and not use it as a resting place. If he is provided with a small wooden platform or a square piece of carpet, where the floor is of marble, it will be more comfortable for him to stand. Likewise, the posture of the outside doorman is equally important. He should be reminded that he is on display to all people who may pass the theatre and should be ready at all times to give prompt courteous service to patrons approaching the boxoffice.

Both men in these positions should be cleanly-shaven and neat and tidy in their appearance. The doorman's hat should not be worn at a jaunty angle. Uniforms should be pressed and kept in good repair. The proper care of uniforms is even more to be stressed when worn in the front of the house, such as at the ticket door or in front of the boxoffice.

d. Phrases

Contact with patrons

Doormen and ticket takers should observe the use of the same phrases as do the ushers in their contact with patrons. We do not speak now of announcements which shall be covered later. We refer to the use of "sir" and "ma'am" and "Thank you" and "please" and "kindly."

e. Knowledge of Show Schedules

A copy of the show schedule should be kept at the ticket chopper, and the doorman on duty in front of the boxoffice should keep a schedule either inside his cap or folded in his hand. Many theatres have used a small sign either in the boxoffice window or at the ticket takers post giving attractions and time schedules not only for the current show but for the forthcoming attraction also. Patrons constantly inquire as to the performance length or "breaks" and the doorman and ticket taker should be thoroughly familiar with the schedule. He also can relieve the cashier of many inquiries which will allow her more time to devote to her duties. His knowledge of the schedule is particularly important during holdout conditions. And, when making announcements, he can help sell many extra tickets by intelligently giving out affirmative information, all based on his familiarity with schedule conditions.

f. Crowd movement

Knowledge of seat conditions

Fill -- Spill -- Refill

Doormen and ticket takers should be kept informed as to seat conditions inside at all times. In those theatres without mechanical signal boards or house phone systems, the only way to keep the front informed is for either a member of the staff or the management to keep in close personal touch. Unless these men out front know the seat conditions inside, they cannot make correct informative announcements. Under pressure

conditions with the seat checks fluctuating, close contact should be maintained.

It is understandable, therefore, why these men should have a clear conception of the mechanics of Fill--Spill--and Refill. A goodly part of their training should be devoted to explaining floor plans, fills, turnover; so that, even though they are removed from the scene of action, they will be able to visualize how the house is filling or spilling, aided, of course, by personal contact from the inside.

If the crowd movement as represented by Fill and Spill Records is properly recorded and understood by the Manager, doorman, ticket takers and ushers, the Manager will keep the doorman in touch with the conditions of his house as it relates to the number of people he will be able to handle at all times. Thus he should be in a position to know a show in advance the number of patrons he will be able to handle. With this in mind, ticket sales should never be stopped as long as the purchaser of a ticket can be assured of seeing a complete show; however, each ticket purchaser must be advised of the length of time he will have to wait after purchasing his ticket before he will be able to secure a seat. When the ticket is purchased with this information conveyed to him by the doorman, he may be requested to wait in line until seats are available.

It may well be that the type of program is such that patrons generally will be interested in seeing only the main feature. In this case, the Manager may decide to keep his boxoffice open after the start of his last show and sell tickets to patrons desiring to see the main feature. The doorman must so inform those purchasers of tickets that the tickets now being purchased are for the main feature starting at a given time. The above is designed primarily to point out the necessity for never stopping the sale of tickets as long as there will be a show and seats available to the ticket purchaser.

When doing a capacity business, money in the boxoffice is an assurance of a maximum gross potential that may be dissipated should the theatre send people away from its boxoffice without purchasing tickets. This simply means the transference of a ticket line which has not invested money in tickets to a waiting line holding tickets which in the majority of cases will wait until seats are available.

g. Announcements

Before price changes

Wait announcements

Handling ticket lines

Holdouts

If a doorman is selected for his personable qualities plus the ability to talk easily to patrons, he can be developed into an effective selling medium. His announcements will be varied and complete to cover every condition which may arise. Some of these are:

Five or ten minutes prior to ticket changes, the doorman should announce to patrons waiting in the lobby as well as to those approaching the boxoffice: "Tickets purchased now should be used by (5) o'clock (or any other change hour). The price changes at that time."

A member of the Management should supervise all price changes. When he gives the signal to the doorman, he (the doorman) proceeds to the end of the ticket line and follows the last patron to the window. The cashier then changes her price card and those patrons in line beyond the doorman are to pay the new price. It is to be assumed that the Manager uses good judgment in allowing sufficient time for all patrons to get in under the wire who are in the ticket line.

When the seat check in the orchestra drops to scattered seats, with seats together in the balcony, the outside announcement should be "There are seats together in the balcony; there are scattered seats only on the Main Floor." When the orchestra is filled, with seats available in the balcony, the announcement should change to: "There are seats together in the balcony without waiting; there are no seats available on the Main Floor." Or this phrase may be altered thus: "There is no waiting for balcony seats; there will be a _____ minute wait for Main Floor seats."

When both floors are filled, and waiting patrons are being held either in the lobby or on the street, the announcement changes to: "There will be a _____ minute wait in the lobby (or the street) for all seats;" or a more affirmative phrase may be; "There will be seats available in all parts of the house at _____ o'clock, following the end of the feature picture."

All announcements should be prefaced with a request such as this, "Kindly tell the cashier the number of tickets you wish."

In handling ticket lines, the doorman must keep them straight, usually close to the building line, to prevent snarling sidewalk traffic. He polices the line with the announcement, "Kindly form a single line to the left or right please." He must be alert so that persons do not attempt to force their way to the head of the line while others are proceeding in their rightful turn.

During holdouts, the doorman's salesmanship has to be at its best. He is asking patrons to wait for seats for an announced period; he knows that they must receive an honest announcement; and also knows that a goodly reserve must be built up for the refill. He is under pressure. His replies to questions must be as pleasant as always. Patrons may have come from goodly distances only to find a capacity house and a wait for seats. The Manager will want them back when he has plenty of seats to offer. Thus the manner of handling them assumes great importance now.

h. Patrons Complaints

Refunds

Short change complaints

Any requests for refunds are to be referred to the management. The doorman or ticket taker has no authority to grant them.

Also in short change complaints, the Management is to be summoned. The doorman should not confer with the cashier. Complete details will be noted by the Manager and he will handle the incident competently.

i. Personalized Services

Elderly patrons

Infirm or ill patrons

Expectant mothers

Swinging of outside door or ticket
door in cold weather

Opening car doors -- cabs

Business callers--Lost and Found--

Checkroom

Many personalized services can be rendered by doormen and ticket takers, the type which bring grateful expressions of thanks. Assisting elderly and infirm persons, by not subjecting them to waiting in lengthy ticket lines or in holdouts, should be a standard procedure. The same applies to expectant mothers. Tack and finesse is required in the handling of these types of patrons in order that they might not be embarrassed by their infirmities being called to the attention of others in the waiting line by making that courtesy and attention too obvious. Once this type of patron has purchased his ticket and passed inside, the doorman should see that a member of the staff makes an immediate effort to seat the patron.

During cold weather, in order to keep drafts from penetrating the foyer and auditorium, the doorman and ticket taker should "swing" the doors, that is open and close them, as much as possible for each patron coming in. This will be possible particularly during slow periods. The same applies to the opening and closing of car doors for patrons. If they are not busy making announcements, this should be a must and they will be able to answer many questions as to starting show time, etc.

Generally each theatre has a different system or method for handling business callers who wish to see a member of the Management. In order to keep the doors tight, if possible a system should be devised to satisfy the needs of a particular theatre which will be as nearly fool-proof as possible. There is a card system in which a card may be issued by the cashier at the Manager's direction which may permit the caller to pass the ticket taker and go to the Manager's office. There may be a house interphone system which will bring the Manager to the

door where he can decide whether or not he wishes the caller to go into the office. There are various types of buzzer and light signal systems which are in effect in given situations and may be used by the cashier or ticket taker. In any event, it is necessary for those in the front of the house handling these business callers to use every possible bit of tact and diplomacy in offering the same courteous service as is accorded the patron.

Many persons inquire at the door for lost articles or for parcels which were checked and forgotten by the patron. If the only access to these rooms is through the entrance door, the ticket taker will summon an usher to escort the patron inside. There should be an understanding, without the patron being conscious that it exists, that the usher is to remain with the patron until he or she leaves the theatre.

j. Selling Seats

Proper phrases to cover all

seat conditions

Doorman as salesman

During periods when there are seats available, in transient locations, the doorman is in a position to turn salesman. He can address himself to passers-by with announcements such as these: "There are seats available now in all parts of the theatre;" "You are just in time to see a new complete performance which starts in _____ minutes;" "The feature picture is _____ Starring _____ in technicolor," etc.

In other words, the doorman should be able to use phrases to cover every condition, whether there are seats available or a wait for seats in progress.



a. Inspirational talk by Management

Knowledge of Company

Working conditions -- schedule

The initial training talk by the Manager is tremendously important. The average Manager regards his cashiers as virtually being his right arm. After all, they are handling his funds. So he must impress upon them the trust he places in them and their responsibilities.

Their duties are described by either the Manager or Assistant Manager. First, of course, their working conditions, hours, salary, and working schedule are explained. Also, a description of the theatre personnel and company heads is given them.

b. House Rules and Regulations

Bonded employee

Personal conduct--no flirtatious conduct

No contact with ushers or doormen

Appearance

Proper manner of selling tickets--"Thank
you, sir" or "Thank you, ma'am"

Answering phone

Refunds--overages and shortages

Complaints--short change--incorrect number

of tickets

Burglar alarms

Cashiers are required to fill out Bond applications. These positions are ones of great trust for which they must have a deep sense of responsibility. Explaining the necessity for bonding them will help to establish this feeling of responsibility.

The theatre Cashier is a national institution. She is a familiar figure to the patrons who regularly patronize theatres and to many more people who pass their doors. Therefore, her conduct must be exemplary. She is on display, and yet she is a key employee in an important business. She must be a real lady in her contacts with patrons, both at the boxoffice and when answering the telephone. She must realize that the front of the theatre is our show window and that she is subject to close scrutiny by the persons who stop to look at display frames, by passers-by, and by those entering and leaving the theatre.

She shouldn't chew gum, therefore, while on duty. She shouldn't read newspapers or other periodicals while in the boxoffice. She shouldn't carry her pocketbook or handbag into the boxoffice.

She shouldn't engage in flirtations with any members of the opposite sex while she is on duty. Loungers and hangers-on who clutter up the boxoffice shouldn't be encouraged by the cashier. "Pests" can be asked to kindly stop engaging the cashier in lengthy and unnecessary conversations, by the management.

Her personal appearance should be neat at all times. Gaudy make-up used or garish clothes should not be worn. For this reason, uniform style or type of smocks should be worn by all the girls. Their manner of dress is thus standardized and their general appearance blends in with the uniformity of the rest of the staff.

Care should be taken of their hands. Finger nails should be manicured. Handling money calls for greater care of the hands than many other types of jobs.

Excessive jewelry or ornamentation should not be worn in the boxoffice.

In the sale of tickets whether machine or roll tickets are sold, the cashier should convey the attitude of "accepting" money. If she accompanies the sale with a friendly nod or better still, a "thank you," she will create the desired impression.

As the patron approaches the boxoffice, the cashier asks the question, "How many, please?" not mechanically, but with warmth. She knows that she is in the process of making the initial contact with the patron and that the first impression is very important.

She is polite and courteous. She may be asked whether a child in arms has to have a ticket and she must know the rule of the house. She must be tactful in judging the ages of children, especially those who may insist they are under 12 years, even though they may be large for their age. In case of doubt she should call the Manager.

When answering the telephone, she should greet the caller with "Good afternoon, (or Good evening) this is the Paramount Theatre." She should always identify the Theatre. The telephone is the lifeline of the theatre with the outside world, and in most cases, there is but one line. Therefore, if the cashier is permitted to carry on lengthy personal conversations, patrons attempting to call the theatre for program information will be unable to complete their calls. With the number of business calls necessary, both outgoing and incoming plus patrons' calls, it can readily be seen that calls should be limited to as few words as possible.

Refunds should be okayed only by the Management. The patron will be handed a refund envelope containing the stubs, properly okayed with all details filled out by the Manager. The patron will be asked to sign the envelope, and will then present it to the cashier. If a loose ticket is punched from the machine or torn from the roll by accident, it is not to be resold. The cashier should tear the ticket in half and deposit both halves in a refund envelope, sign it, and mark "loose ticket" on the envelope.

The temptation to hold a loose ticket and to pass it on to the first patron approaching the boxoffice is perhaps understandable; but, the practice should be forbidden in every theatre. It is a dangerous one. Loose tickets in any form should be regarded with suspicion by all Managers.

Overages and shortages are to be reported on each day's boxoffice reports.

When a patron hands the cashier money in the form of a bill, she should place it to one side of the cashdrawer in view of the patron until she has completed the transaction. If the patron questions his change while still in front of the box-office, she has this currency which she can readily show him. If he returns later to complain about being short-changed and she cannot recall the patron nor any details of the alleged incident, she should refer him to a member of the management. This applies to a similar complaint made to any member of the staff.

The Manager will ask the patron for all details such as the number of tickets purchased, the bill proffered, the change received, etc. He will ask the patron to identify the cashier and the window if more than one cashier is on duty. If the cashier cannot recall the incident, the Manager will ask the patron to inquire on his way out, or as soon as the cashier has been checked out to see whether her account balances. If the patron cannot wait, the Manager takes his name and address in any event and notifies the patron. There are extenuating circumstances at times, surrounding a complaint of this kind, where the cashier checks out evenly, and the patron insists he was short-changed, nevertheless. Here the Manager is called upon to use unusual judgment. He may decide to reimburse the patron for the preservation of good will; or, he may decide the patron is in error. The circumstances in the individual case can best determine the course of events.

In the event a patron leaves the window and neglects to pick up his change, the cashier should make an effort to attract his attention. She usually raps on the window with a coin. If he fails to hear, she should place the money in an envelope, mark the time and description of the patron and hold it to one side. If the patron returns later, the money will be restored to him after he has been asked to name the amount. In the event it is not claimed, it is to be turned into the office when she checks out.

In the event the cashier issues an incorrect number of tickets and is left with additional tickets, she should treat these as loose tickets and make a refund of them.

For emergencies, every boxoffice should be equipped with some means of quick communication with the inside, especially in those boxoffices which are located on the street. Either a

buzzer or a light signal, preferably with the push button below eye level, may be used. Most boxoffices have a house phone but there may be times when the cashier may desperately want to signal inside without being detected.

c. Responsibility of Handling Money

Checking Banks and tickets

Charts for multiple sales

Never allow money to accumulate

"Bleeding" the boxoffice

Making change from large bills

When the cashier's bank and tickets are brought to the box-office by the Management, she should check her bank before placing her silver in the change machine. A slip of paper signed by the Manager showing the breakdown of the contents should accompany the bank. This is to avoid error or misunderstanding. She checks her opening ticket numbers and lists them on her hourly report. She places her ticket magazines in the machine, or if roll tickets, in the rack.

She checks her price signs, makes whatever adjustments which are necessary and she is ready to sell.

Each boxoffice should be equipped with a small chart, conveniently located, for use in computing multiple sales. (See Chart)

Sample Chart (On Next Page)

In handling currency in excess of a \$20 bill, the cashier must call the Manager for approval. In the event there is any question in her mind about the genuineness of the currency, she should call the Manager as unobtrusively as possible in order that the patron not be offended so that the bill may be checked. There is always the problem of counterfeit bills appearing at the Boxoffice innocently or otherwise. (For detailed instruction, the Manager may secure from his local bank a description of currency in all denominations. He may also secure from the bank simple tests that may be used in determining the authenticity of the currency.)

ADULTS		1	2	ADULTS AND CHILD SALES COMBINED						9	10
				3	4	5	6	7	8		
1	.55	.75	.95	1.15	1.35	1.55	1.75	1.95	2.15	2.35	2.55
2	1.10	1.30	1.50	1.70	1.90	1.10	2.30	2.50	2.70	2.90	3.10
3	1.65	1.85	2.05	2.25	2.45	2.65	2.85	3.05	3.25	3.45	3.65
4	2.20	2.40	2.60	2.80	3.00	3.20	3.40	3.60	3.80	4.00	4.20
5	2.75	2.95	3.15	3.35	3.55	3.75	3.95	4.15	4.35	4.55	4.75
6	3.30	3.50	3.70	3.90	4.10	4.30	4.50	4.70	4.90	5.10	5.30
7	3.85	4.05	4.25	4.45	4.65	4.85	5.05	5.25	5.45	5.65	5.85
8	4.40	4.60	4.80	5.00	5.20	5.40	5.60	5.80	6.00	6.20	6.40
9	4.95	5.15	5.35	5.55	5.75	5.95	6.15	6.35	6.55	6.75	6.95
10	5.50	5.70	5.90	6.10	6.30	6.50	6.70	6.90	7.10	7.30	7.50

ADULT'S ADMISSION PRICE 55¢

CHILDREN'S 20¢

(NOTE: PRICES ARE SIMULATED HERE FOR PURPOSES OF EXAMPLE.)

The two columns above furnish the Adult prices, from 1 to 10 tickets at a base price of 55¢.

The columns under the heading of ADULTS AND CHILD SALES COMBINED, furnish at a glance the totals from 1 to 10 of any combination of sales. Children's price is 20¢.

If the prices are 50¢ for Adults and 15¢ for children, the same general plan is followed. In fact, whatever the admission prices, if a chart similar to the one described here is used, the cashiers will have an accurate and ready reference.

A separate chart will be required for Matinee or Evening or for any changes in established admission prices.

To further explain the use of the chart, if the cashier were to sell 7 adult and 3 children's tickets, she would merely glance down to the figure 7 under ADULTS, and then over to the total under the figure 3, on the same line as the 7 -- and she would have the total immediately -- \$4.45.

It is important that large amounts of money be not permitted to accumulate in the Boxoffice as this is an open invitation for holdups. Also for convenience in handling cash, it is important that the Manager should "bleed the boxoffice" at regular intervals particularly on busy days. This responsibility extends also to the cashier. If she finds that no one has relieved her of surplus money, she should call the Manager and remind him of this fact using the code word "IN" or any other code word suitable to the house. During busy days, money should be taken from the Boxoffice at least once hourly.

d. Show schedules

Knowledge of show values and times

Effect on boxoffice

In an effort to aid cashiers in developing a sense of show values, it is as well for Managers to list their NEXT ATTRACTION on their current show schedule with the names of the stars in the picture. This information can be placed at the bottom of the schedule.

In this way, the cashier is not at a loss to give immediate and accurate information when a patron calls and asks, "What pictures will you have on Sunday?" On the one schedule, she has her show-times for the current attractions and the information she needs for the coming.

One of the most frequent types of calls received by the Cashier, particularly in the continuous show house, is the question "When does the next show start?" The following show schedule chart plus explanatory notations perhaps best illustrates the keys to the correct answers.

Sample Show Schedule (See Page 93)

Patron's question: "What time does the next show start?"

(The time of the call is 1:15 p.m.)

Cashier's answer: "The next complete performance will start at 1:35 with a Short subject. The co-feature (title) will go on at 1:45, sir".

Patron's question: "What time does the next show start?"

(The time of the call is 2:30 p.m.)

Cashier's answer "The next complete performance will start with the feature picture (title) at 3:08, ma'am".

Patron's question "What time does the next show start?"

(The time of the call is 8:15 p.m.)

Cashier's answer: "By coming in now, sir, you will see almost the entire co-feature, the Newsreel, and the main feature, (title), which starts as late as 9:24 p.m."

(Note: all replies must be affirmative. If the Cashier were to reply, "I'm sorry, sir, but the co-feature has already started; it went on at 8:01", she will lose many potential late-comers.)

Patron's question: "What time does the Main feature go on?"

(The time of the call is 6:45 p.m.)

Cashier's answer: "The main feature is on now sir. However, a new complete performance will start at 7:51."

When a patron calls and asks, "What time does the next feature start?" the Cashier must be able to decide by the time of the call what information the patrons actually wishes. The term, Feature, could mean the main feature to most persons, yet could mean either feature to some. It is important for the Cashier to remember that if she confines her selling to the starting times of the main feature alone, she will dissipate a large volume of potential turnover in a continuous house.

SHORT (TITLE)	10		1:35	4:43	7:51	
CO-FEATURE (TITLE)	68		1:43	4:53	8:01	
TRAILERS (TITLES)	5		2:53	6:01	9:09	
NEWS	10		2:58	6:06	9:14	
FEATURE (TITLE)	95	12:00	3:08	6:16	9:24	
					10:59	OUT

Actually on the sample show schedule used here, there are ten (10) day starting times. They are as follows:

12:00 - 1:35 - 1:45 - 3:08 - 4:43 - 4:53 - 6:16 - 7:51 - 8:01 - 9:24

e. Price Changes

When handling one window

Never hurry to put up a change sign
in a patron's face

The mechanics of correctly handling price changes apply mostly to busy situations. Naturally it applies only on continuous days. In the smaller houses, there is seldom any concerted rush for seats at price change time. In fact even in continuous houses, this is usually a slow period, the supper show period. In the two-a-day houses, on weekdays, there are no price changes to be concerned with. And on Sunday and possibly Saturday, the continuous days, very often top prices are in effect all day.

Therefore, large important downtown situations, with perhaps two price changes at 1 o'clock and again at 5 o'clock, are the ones to be most concerned with, assuming that only one window is in operation. From 12 to 1 p.m. there is considerable pressure at the boxoffice as a rule with patrons endeavoring to take advantage of the morning price. Clocks and timepieces should be accurate so that patrons cannot complain of a change being made too early. The ticket line should be kept moving to accomodate those who made it a point to get into line before the deadline.

If the line is moderately long, the doorman or member of the Management supervising the price change steps to the rear of the line at 1 p.m. and he follows the line up to the window. Immediately the cashier shifts to her afternoon price cards and tickets. Those persons behind the doorman arrived after 1 p.m. and therefore can have no complaint. The actual price change in this way may take place at perhaps 1:04 or 1:05.

If the line is unusually long, the doorman will have to break into the line at 1 p.m. allowing the forward part of the line to purchase morning tickets. The break has to be made

somewhere because occasionally the pressure continues right through the afternoon.

Every care must be exercised to give the patron ample warning of price changes, so that once assuming his position in line he is not confronted with a different price schedule upon reaching the Boxoffice. The physical handling of the price sign must be done carefully and courteously.

f. Knowledge of Seat Conditions

Contact with inside as to conditions

Wait Announcements

Holdouts

Inasmuch as many small situations do not use an outside doorman, the cashier must be in possession of complete knowledge regarding seat conditions inside. She should be constantly advised as to changing conditions so that she may give accurate information to patrons.

At the same time she must know the length of waits when the theatre is filled. Only the smallest situations should be without someone on duty in front of the boxoffice when the theatre is filled. It may be the Manager but there should be coverage. A cashier cannot be expected to handle ticket lines, handle money, answer the phone and make wait announcements, all at the same time.

However, she should know the length of waits and conditions on the inside. Patrons will call by phone, in addition to those asking questions at the boxoffice, regarding seat conditions.

g. Handling Passes

All passes are accepted only at the boxoffice. When trip passes are presented, the cashier immediately stamps them CANCELLED to prevent misuse and issues the equivalent number of service charge pass tickets. She retains the CANCELLED trip passes which are placed at the close of the day in the large PASS envelope.

When Service Charge pass tickets are issued, she collects a 10¢ service charge on each pass, in addition to the Federal tax on the then prevailing price.

When Annual Courtesy Books are presented, she notes whether the holder is subject to Federal tax. This would not apply to anyone accompanying the pass owner. She also notes other conditions stamped or written on the inside cover. Then she tears from the book the coupon applicable to the current week, and she removes also any coupons not used whose dates have expired. She issues Free pass tickets to the holder and charges the Federal tax only.

The type of Service charge pass and free pass in use are the result of a fairly lengthy experience. All "bugs" have been removed and these pass tickets contain all necessary phrasing or copy. To make easy for the cashier to distinguish, the Free pass tickets are plainly marked on both sides, as are the Service charge pass tickets. On the reverse side, in addition to the standard copy found on theatre tickets, is the line GOOD ONLY DAY PURCHASED.

h. Hourly Reports

Every well-conducted business keeps graphs and charts to record "the hills and the valleys" of its progress. Much information may be gleamed from these charts, perhaps enough to help eliminate some of those "valleys". Knowing as much as possible about the movement of patron traffic, the Manager is able to take advantage of peak conditions and try to build up slow periods.

The cashier's hourly report is that graph, except that many Managers have found it to their advantage to record readings every half hour. This will keep him in closer touch with the changes in his Patron Traffic.

A careful analysis of hourly reports over a period will reveal much information. It will tell a story regarding price changes, morning attendance, attendance during the supper show period, when the peak of evening business occurs and when business is virtually over at night.



a. House Rules and Regulations

Working conditions

Working schedule

It isn't necessary to give cleaners the customary inspirational talk other than for the Manager to inform them of the pride he has in his theatre, its cleanliness, and the high standards they are expected to maintain.

He explains salary, hours and general working conditions. Assuming these are satisfactory, he then proceeds to explain rules and regulations of the house.

If the work is done in the morning, he informs them that they are to report at the starting time to the Head Cleaner. He will also check over their work before they leave. He explains which entrance is to be used. If the crew works at night, which is the case in downtown key city situations, the cleaners usually report just before midnight and work until 8 a.m. They are told to enter the theatre by a prescribed door and are checked in by the Head Cleaner.

They proceed to their locker room to change their clothes. The Head Cleaner issues a working kit to each cleaner (in the larger situations) which contains all of the cleaning agents - rags, gum remover, scrapers, etc. necessary for each individual job.

The Manager explains that the Head Cleaner will make up a schedule for each person, assigning him to a particular section of the house, or to certain specific duties. In this way the entire theatre is covered and the element of guesswork eliminated.

The Manager explains the trust placed in each cleaner. No theatre property is to be removed and no bundles taken from the theatre without inspection first by the Head Cleaner.

He explains the importance of turning in articles found by the cleaners; that in almost all cases, these articles were reported lost by patrons.

b. Duties

Each cleaner assigned to cover specific
section of theatre -- supervised by
Head Cleaner

Use of men for heavier work

The size of the theatre, aside from seating capacity, plus the number of hours the cleaning crew works, plus the patron traffic are the basic factors in determining the number of people required to clean the theatre.

To eliminate lost time and effort, the Manager should lay out a schedule of work for each member of the crew. He must study his theatre carefully so that the work will be proportional. The amount of marble, carpeting, brass or bronze, glass; the number of seats, stairways, foyers, men's and ladies' rooms will have to be carefully taken into consideration. Also he must make allowances for time off for the cleaners and for extra work which should be done regularly.

It is difficult to set prepared duties for cleaning all theatres. The following working schedules for a cleaning crew composed of five persons, three men and two women, are suggested as an example of the division of work necessary.

CLEANER #1 -- (Head Cleaner)

- a. Sweeps under orchestra seats (1200)
- b. Removes gum from floor, from carpet in aisles, and from under seats
- c. Mops a section of orchestra floor daily
- d. Supervises work of other four members of crew and makes final inspection of each cleaner's work before departure.

CLEANER #2 (Male)

- a. Vacuums carpet throughout theatre including 4 main floor aisles, main floor foyer, lobby, stairways, to lower lounge, stairways to balcony, balcony foyer, 4 aisles inside balcony, Manager's office
- b. On slow days, this man is assigned extra work, such as washing painted walls, vacuuming seat backs in auditorium, high dusting, cleaning chandeliers and light fixtures. This work, to be done as time and conditions permit.

CLEANER #3 (Female)

- a. Sweeps under seats in balcony (800)
- b. Removes gum from floor, from carpet in aisles, and from under seats
- c. Mops a section of balcony floor daily
- d. Dusts all furniture and woodwork in balcony foyer, including bric-a-brac, art objects, paintings, mirrors, hand railings, lower edges, floor lamps.
- e. Cleans and dusts Manager's office.

CLEANER #4 (Male)

- a. Sweeps sidewalk
- b. Cleans boxoffice
- c. Removes and cleans rubber mats in outer lobby, (or) sweeps and mops marble floor
- d. Cleans all glass in front, including poster cases, boxoffice, glass on doors, mirrors
- e. Polishes brass, including doors, kick plates, ticket plate in box-office, brass lobby railings

- f. Cleans checkroom, lost and found department, and other rooms leading off main lobby
- g. Shares in extra work assigned by Head Cleaner

CLEANER #5 (Female)

- a. Cleans and mops all toilets and rest rooms in theatre -- (2 ladies and 2 Mens in front of house and 1 back-stage)
- b. Replaces toilet paper, hand towels and sanitary napkins
- c. Dusts furniture in all rest rooms, including divans, vanity tables, ledges, art objects; also cleans all mirrors
- d. Dusts furniture and woodwork in lower lounge, lobby, and orchestra foyer
- e. Cleans out drinking fountains

There are some duties which haven't been mentioned for which the Head Cleaner will have to provide coverage. The important point is for each cleaner to have specific duties outlined for him.

There will be days when the upper balcony may not have to be thoroughly cleaned, due to the lack of traffic on the previous day. This will afford the Head Cleaner an opportunity to catch up with his extra work.

You will notice from the schedules that heavier work such as vacuuming, high dusting, is assigned to the male cleaners. Women are more effective in dusting and in cleaning lavatories.

c. Lost Articles

In some theatres, the ushers "closing house" are charged with the task of "picking up seats" and searching for lost articles. In such cases, they will be able to turn in the bulk of found articles. But in those houses where this chore is left for cleaners, it becomes their responsibility to turn them in. It is important that the percentage of "turn-ins" be

as high, no matter who is entrusted with the job. These articles should be turned in to the Head Cleaner, who either locks them in a cabinet in the Lost and Found department or leaves them in the Manager's office.

The Lost and Found department cannot give satisfactory service to patrons if articles are withheld.

d. Inspections

In a later chapter the subject of daily and monthly theatre inspections is covered in detail. We make this distinction in order not to confuse the job of the Head Cleaner making regular inspections of the work of his crew while it is on duty, and making a final inspection of his house before he leaves.

In the large situations where the cleaners work at night, the Head Cleaner makes this inspection accompanied by the Opening Manager. This is done in the morning before the house opens.

In the smaller situations where the cleaning is done in the morning, we recommend the same procedure, whenever possible. But one point is important--whether a member of the Management accompanies the Head Cleaner or not, he, the Head Cleaner, should carefully examine the work of each cleaner before leaving, and he should give the entire house a final inspection before opening time. Then, when the Manager checks his house, he will be able to assure himself that his house is in proper condition for the day's operation.

e. Extra Work

Aside from the daily routine cleaning which cannot be neglected, there are many jobs which are the occasional or seasonal chores. If these are not done when they should be, rapid deterioration will set in.

A Manager must make provisions in his cleaning schedule for extra work. True, he cannot expect extra work to be done if his crew is under-manned in the first place. However, a theatre can be unclean even though there are more than enough cleaners. Proper scheduling and supervision of work are the real answers.

In analyzing the extra work necessary, the following are points for consideration. Every Spring, painted walls are usually in need of washing. Smudge from radiators cause walls to become dirty. If they are neglected, an expensive paint job will be on the agenda in a short time.

Draperies should be vacuumed regularly, but high drapes present a more difficult problem. They must be classed as extra work.

Chandeliers and high lighting fixtures are cleaned at intervals. Chandeliers which must be lowered are definitely in this class, especially when they contain crystal. These must be washed, preferably with ammonia and warm water.

Seat backs should be vacuumed regularly, a section or a few rows each day. Otherwise seats become very dusty and in warm weather, perspiring patrons may damage their clothing and cause distress to themselves and to the Management. By doing a section daily, the entire house is covered about once a month. Then the process is repeated.

If the cleaners handle the spraying of seats in those theatres where an exterminator service is not used, this is an extra work chore. Here also, a section of seats is covered daily.

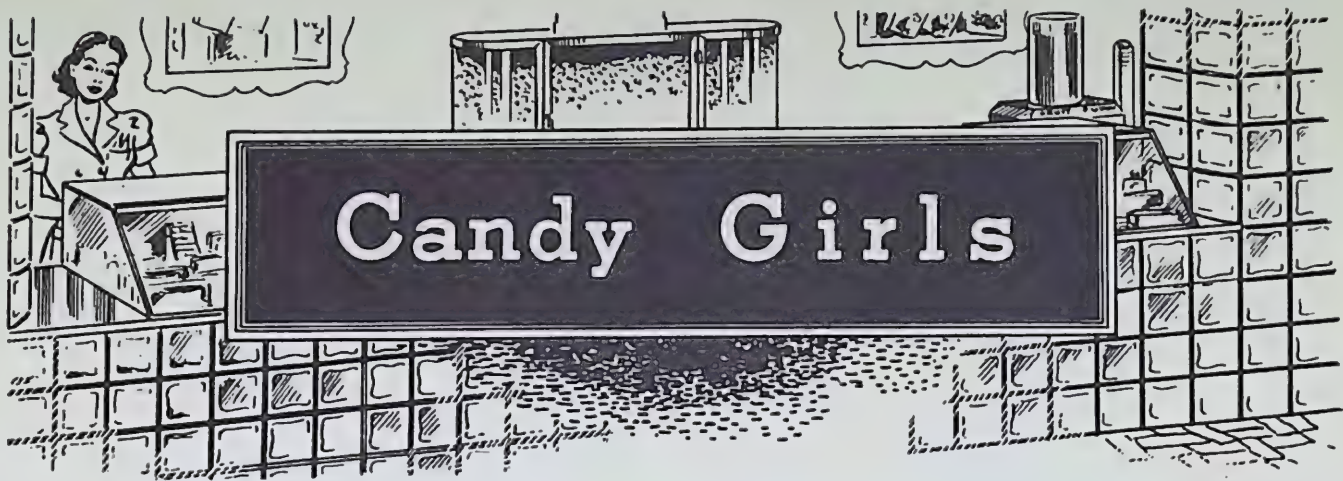
If they also look after seat maintenance, the same situation prevails; although, seat maintenance is so regular and constant a problem that it has come to the point that one man devotes most of his time to that job alone, unless a regular seat man is called in at intervals to completely check over the entire theatre and make the necessary repairs. Most theatres are able to handle minor seat maintenance such as tightening and oiling; however, when it is necessary to recover, it is necessary many times for an experienced seat man to be called in from the outside. These and many other jobs which are not part of the daily cleaning routine must be allowed for.

f- Cleaners' Work Lights

In discussing Housekeeping, an important detail, the use of Cleaners' work lights, cannot be dismissed. Efficiency in having proper light distribution for the cleaning of various parts of the house is very important. This means the elimination of waste. House lights should not be used for routine cleaning. The cost is prohibitive.

Movable standee lamps are most effective for spot cleaning. In some houses a circuit for work lights in the auditorium ceiling, provides ample light for sweeping under seats, etc. In the foyers, movable work lights are used. Occasionally a large single lamp, usually 500 watts or 1,000 watts with a reflector, is hung over the balcony or mezzanine and provides good lighting for cleaning the auditorium.

Constant checking by the Manager and Assistant alone will eliminate wasteful electricity expenditures.



a. Inspirational talk by Management

Knowledge of company

Working conditions and schedules

Note: The reference here to candy girls is intended from a personnel standpoint only. A Manual on CANDY AND VENDING, which is being prepared, will cover the entire subject in great detail. The brief references made here on the subject affect management and personnel as they apply to CANDY GIRLS.

Similarly, an inspirational talk is given all new candy girls by the management. Working conditions are explained, salary and hours. The working schedule is also explained to each new girl. The organizational setup of the theatre and the company is explained in order to familiarize each new employee with her surroundings.

The Manager then asks the new employee to view the candy stand with him. If he has one of the newly modernized candy and popcorn setups, as do most of our theatres, he explains with pride that his stand is unexcelled in almost any theatre in the country; and it is, therefore, operated and staffed by the best personnel obtainable. He seeks to impress the new employee with the same degree of pride in the association with the theatre and in the performance of her duties on the stand, as he feels.

b. House Rules and Regulations

Personal conduct -- attitude
toward patrons

Phrases -- no flirtatious conduct

Appearance -- uniforms or smocks

He explains rules of personal conduct which apply to her specifically, although which generally apply to all employees in the front of the house.

He discusses the proper attitude toward patrons; the fact that the candy stand is definitely a part of the theatre operation, that the same high standard of service be maintained there as at the boxoffice or at the ticket door or inside the theatre.

He speaks of proper phrases in her contact with patrons - "yes sir," "no sir," "please," "kindly," to preface all remarks. Above all, he stresses the importance of using the simple phrase, "thank you," whenever making a sale.

He points out the importance of the personal appearance of the girls. The ideal setup includes an attractive stand; pleasant, personable, neat-appearing girls; and fresh, varied, high-grade merchandise properly displayed. The whole picture can be ruined by untidy girls who are indifferent and careless.

The type of smocks or uniforms depend largely on the Manager. The important thing is for the girls to be attired uniformly and not for each girl to wear a different ensemble. In winter, the Manager will perhaps provide a heavier, warmer smock or uniform. In the warm weather, these will be summery looking and of lightweight material.

These should be cleaned regularly and kept in good repair. Untidy smocks show up immediately in the strong lighting and give the patron the wrong impression of the stand.

He also points out the taboo on flirtatious conduct with patrons or male employees.

c. Appearance of Candy Stand

Stand in keeping with character
of theatre

The Manager should instruct the candy girl on the importance of a neat appearing and clean candy stand.

Note: Inasmuch as the Candy & Vending Manual covers in detail all points dealing with the appearance of the candy stand such as display, proper lighting, signs, etc., discussion of this chapter is omitted from this Manual.

d. Sales

Note: The Candy & Vending Manual also covers this chapter on "Sales" thoroughly, delving into such items as contact with patrons, merchandise of highest quality, diversity of items, power of suggestion, seasonal and holiday items, etc.

e. Inventory

Note: Here again the taking of Inventories is covered in the Candy & Vending Manual in detail. Hence it is omitted here.

f. Handling Money

Turn in money following matinee
and evening performances.

Keep records.

Incidentally, all candy girls should be bonded as they are engaged.

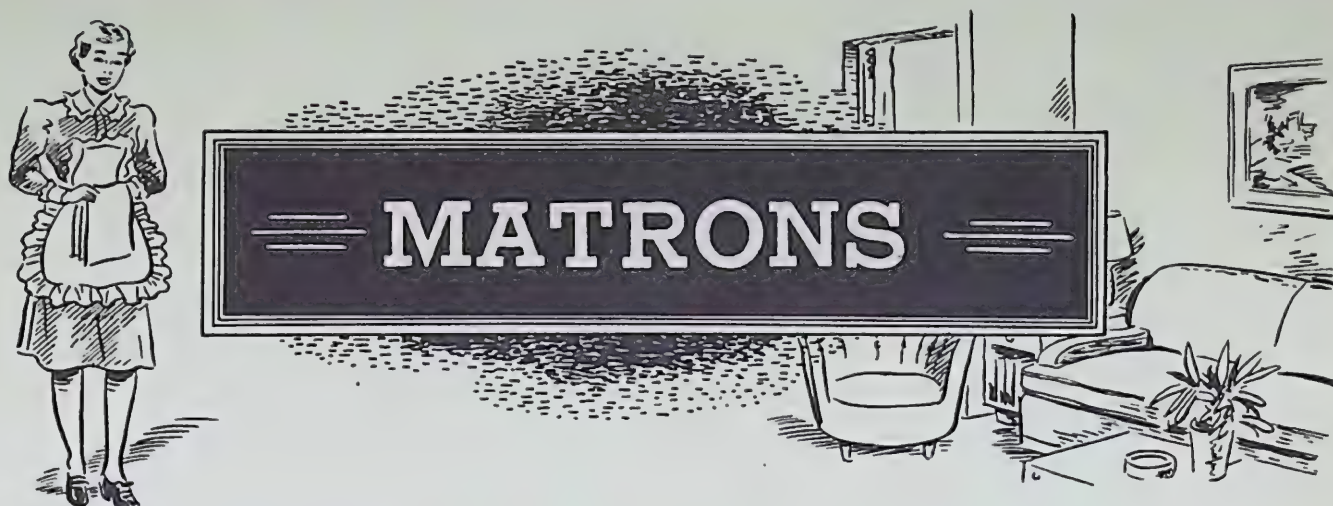
Accurate handling of money at the candy stand is so important a detail that it calls for systematizing its routine. In a stand which does a volume business, especially on a busy day, money should be relieved from the stand at intervals by a member of the management. Silver should always be rolled, dated, and initialed by the girl handling the money. At no time should matinee receipts be left on the stand to become mixed with evening receipts.

At the close of the matinee, on a continuous day, the money should be turned over to the management, with the totals recorded. The same process is followed at the close of the evening's business. When the deposit is made up at the end of the day, it includes the total day's candy receipts; but it is well to divide matinee and evening totals for many reasons.

First, the Manager knows how his sales are divided on a given day. Second, if there are separate girls working matinee and evening shifts, it may eliminate possible misunderstandings if they are checked in just as the cashier is checked in following the close of the matinee or evening shows. It becomes easier for the Manager to make a distinction in case of possible shortages.

It is suggested that a record book be kept for the protection of all concerned, in which the candy girls enter the following data each time they turn in money:

DATE	HOUR	NAME	AMOUNT	RECEIVED BY
------	------	------	--------	-------------



a. House Rules and Regulations

Working conditions -- schedules

Attitude toward patrons

Phrases -- "No Smoking permitted in
Ladies' Room, etc.

Note: Inasmuch as only larger theatres maintain the services of Matrons, this chapter is directed to those houses.

It isn't necessary to give Matrons an inspirational talk when they are hired. However, the Management in describing their duties, house rules and regulations, will point with pride to the theatre's high standards in good housekeeping especially as it concerns its Ladies' Rooms.

Salary, hours, working conditions, and working schedules are explained in detail to all new Matrons.

The spirit of service and the desire to please are subjects dwelt upon at length by the Manager or his Assistant. Phrases are explained, such as "Yes, ma'am," "Thank you, ma'am," "Please," and "Kindly." A female patron is always referred to as a "lady."

The enforcement of the "No Smoking" rule is discussed. It should be explained that when the Matron approaches a patron who is smoking, she should address her thusly: "I'm sorry, ma'am, but there is no smoking permitted in any part of the theatre," or if the patron doesn't accede readily to the request, she might add, "I'm sorry, it is against the fire regulations to smoke anywhere in the theatre."

b. Personal Appearance

Personal cleanliness

Uniforms -- neatness

The personal appearance of matrons should be as immaculate as the Ladies' Rooms they supervise. Patrons immediately note her uniform, her general appearance, and gain a good or bad impression often reflected in the patron's attitude and conduct.

A uniform is advisable and should be neat and clean always. The color of the uniform is a matter of choice dependent on the Management's desire.

c. Vandalism

Record of damage and vandalism

It is taken for granted that the average theatre, which handles thousands of persons weekly, expects normal wear and tear of its properties. But no theatre can afford extraordinary abuse of its appointments. The record of vandalism in theatres during peak periods is known to all Managers.

In Ladies' Rooms, smearing lipstick over the walls and furniture, carving initials with finger nail files, writing on walls, throwing paper towels and toilet paper into toilet fixtures causing floods and wasteful use of paper are some of the destructive acts which are performed.

The employment of part time Matrons during peak periods helps to curb such acts of vandalism.

d. Care of Ladies' Room

Regular checks and inspections

Replacing supplies

Dusting ledges, furniture

Emergency services

A popular theory long has been that the condition of the Men's and Ladies' rooms furnishes the best clue to the general condition of the theatre and even its character. Since it is true that a lavatory can become dirty in a matter of almost minutes during a busy period, it means that constant inspections by the matron should be made.

Nothing is quite as annoying as to allow supplies such as toilet paper, paper towels or sanitary napkins to run out. In most houses, the Cleaners replace these supplies while they are on duty, but in case they overlook this chore, it follows that the matron should check them when she comes on duty and then several times during the day or night.

Some theatres dispense with the use of hand soap and paper towels because receptacles are often torn from the walls. However, the policing of lavatories will make it possible to offer patrons these services, plus the lessening of Teen-Age damage.

During periods when the Matron is not busy mopping tile floors, or wiping wash stands, or replacing supplies, she has other duties, such as the dusting of furniture, ledges, art objects, picture frames and mirrors. If she discharges all of these duties, the Ladies' Room will always present a clean, wholesome, inviting appearance.

There are other duties which come under the heading of Emergencies; the catering to an ill patron, for instance, or handling the details of an accident, or rendering first-aid if necessary. In all cases, mature judgment must be used and often it is necessary to call the management. A doctor may have to be summoned for a person suddenly taken ill, or one involved in an accident.

There are other emergencies which may arise, a flood condition caused by an obstruction in the plumbing. The Manager should be summoned immediately and often the Room has to be closed off for a period until the repair is effected. Patrons often misplace or forget valuables such as pocketbooks, rings, watches and other jewelry. The Manager should be summoned at once for these situations are delicate and call for special handling.



a. House Rules and Regulations

Working conditions -- schedules

Attitude towards patrons -- Phrases

"No Smoking" in Men's Rooms

Note: This chapter pertains to those larger theatres employing porters.

Inasmuch as the general duties of Matrons and Porters are similar, about the same training outline would apply to both.

Here also, in the case of instructing new porters, it is not necessary to give an inspirational talk, other than the need to arouse a spirit of pride in the theatre as an institution and in its reputation for service and cleanliness.

The porter is told that part of that fine reputation is in cleanliness, and his job is to look after the physical upkeep of the theatre during its hours of operation.

He is told his salary, hours, working conditions, and working schedule.

He is instructed at length in the spirit of Service, and the rules of courtesy. The proper attitude to be assumed toward patrons is discussed in detail. The use of proper phrases, such as "Yes, sir," "No, sir," "Yes, ma'am," "No, ma'am," "Please," "Kindly," "Thank you, sir," and "Thank you, ma'am," are also discussed. He is told that a male patron is referred to as a "gentleman," not as a "man" or "fellow;" children are properly referred to as such, and not as "kids;" and female patrons as "ladies."

House rules and regulations are discussed. The enforcement of the "No Smoking" rule in Men's Rooms and in lounges is part of his responsibility in making his rounds.

Courteous yet firm requests for patrons to desist from smoking are to be made. Rather than engage in a controversy if a patron becomes difficult, the incident is to be referred to the Manager.

b. Personal Appearance

Care of uniform

Neatness

A Porter's uniform becomes soiled more quickly than anyone else's in the theatre. This is readily understandable because of the nature of his work, which often calls for mopping of lobby floors on wet days, snow removal, carrying cartons of candy or supplies, etc. If possible, he should have a change of uniform, perhaps an old one kept clean and in repair.

His uniform should be cleansed weekly and at least once every two weeks. This care will insure a well-groomed appearance and add life to the uniform.

c. Duties

"Picking up" in lobbies--front, foyers--

-lounges--stairways--sidewalk

Replacing supplies in Men's Rooms

Regular rounds and inspections

Snow Removal

Equipped with a long-handled dust pan and a toy broom, the Porter's principal duties consist of "picking up" throughout the theatre. He makes his trips periodically covering the house hourly in the larger operations.

He starts with the sidewalk, sweeping it with a large push broom. He also sweeps the outer lobby. Refuse is not swept into the gutter in front of the theatre; instead is picked up in the dust pan.

Using the toy broom and pan inside, he "picks up" the inner lobby, foyer, lounges, stairways, and carefully checks his Men's Rooms.

When he replaces needed supplies, such as toilet paper, paper towels and soap, he wipes down wash bowls, He flushes urinals and bowls. He mops the lavatory floor if necessary and checks for patrons who may be smoking.

The use of porters, except for larger operations, has not been as general as that of Matrons. Perhaps it is felt that male members of the staff can easily check the Men's Room, but that checking the Ladies' Room is more difficult. However, in both cases, it is equally important that these rooms be in fine shape at all times.

The theatre Porter, if properly trained and supervised, can be of inestimable value to the Manager. He, with the Matron, constitutes the daytime cleaning staff. He must keep constantly on the go, moving from one part of the house to the other, checking and "picking up."

Brass door plates may be marked with fingerprints. They can be kept clean with brass polish. The kick plates on the doors may need the same treatment. And the glass on the poster cases may be marked up and should be wiped down. The glass on the boxoffice window and the brass ticket plate may need similar treatment.

These and many other chores can and should be performed by him. On rainy or snowy days when patrons track in mud and water, rubber matting or special long cocoa mats for the occasion should be put down. Constant cleaning of the sidewalk and mopping of the lobbies are necessary. Vacuuming of the stairway carpet, to remove grime cutting into the nap, must be done.

Snow removal from sidewalks, exit doors, marquee and roof is another important duty. When removing snow from roofs, care should be exercised in preventing the shovel from scraping or cutting the roof surface.

d. Vandalism and Damage to Property

Checking loungers in Men's Room

Report to Management

This subject has already been discussed as it pertains to damage to Ladies' Rooms. The same condition prevails in Men's Rooms.

Male patrons who loiter or lounge about and whose actions may result in property damage can often be observed by the Porter. In some cases, a mild request or an admonition tactfully made can eliminate these actions.

In cases where difficulty is experienced, he should report immediately to the Management.



a. House Rules and Regulations

Working conditions--schedules

No tipping

The steady growth of theatre parking spaces makes it advisable to discuss at length the important duties of parking attendants. Greater emphasis is being placed on theatre parking than ever before, with the result that as much consideration must be given this phase of operation as to any of the others.

The same study and application given to the Fill--Spill and Refill of seats inside the theatre should be given to the proper spacing of cars in the theatre parking lot.

Parking attendants should receive the same training in courtesy and service as do ushers. They should be uniformed, as is the personnel inside the theatre.

Courteous directions by a uniformed attendant, who refuses to accept gratuities, can make this free parking service one of the prime good-will builders of the theatre.

When engaging a Parking Attendant, care should be taken to select him as carefully as other members of the staff. Actually, the parking attendant will be the first to come in contact with patrons, even before the cashier.

He is acquainted with salary, working conditions, and his working schedule. He should be measured for a uniform, then be familiarized with House rules and regulations.

One of the most important rules is the non-acceptance of tips. In parking areas the public may be inclined toward tipping, especially for personalized service.

b. Personal Appearance

Care of uniforms--neatness

A smartly uniformed attendant immediately indicates to the patron that the parking space is closely interwoven with the theatre. The same care should be given uniforms as is given to the other uniforms of the theatre staff. They should be pressed and cleansed at regular intervals and kept in good repair.

c. Arrangement of Cars

Entrance and exit driveways

No congestion--cars arranged systema-

tically in rows of 2 with space

intervening--Do not block entrance--

courteous directions to patrons--

lighting--signs--Reports of damage

to cars.

The accompanying photo best illustrates the appearance of a theatre parking space when filled to capacity.

In most cases separate entrances and exits are used. In this way there is no congestion and a constant flow of traffic is maintained. When leaving it is possible in many spaces to exit through several points thus effecting a speedy get-a-way, rather than funnel out of a single point. All this depends, of course, on the individual layout.

A study of this photograph will reveal the arrangement of parked cars. They are parked in rows of two, one car directly behind the other, with a space intervening, the space being sufficiently large for either the car in the front row to swing out and exit, or the car in the rear row to back out and exit. This plan has been found to be the most satisfactory.

Patrons may thus lock their cars before entering the theatre. In fact, we recommend this practice. This is another point which is a great improvement over the system employed by so many commercial parking spaces where it is necessary to leave keys in an unlocked car. The patron is immediately



placed at his ease by operating as indicated above. He has free parking without having his car jammed into a tiny space and he can lock it. Moreover, the lot is well-lighted and well-manned by courteous attendants. All of this is a patent argument for attending the theatre with a parking area.

When cars enter the parking area during peak periods, unless they move forward without a bottleneck the entrance will become jammed up and all traffic will become snarled. It is well for one attendant to be stationed at the mouth of the entrance and as a car drives in, direct it to the next attendant, who in turn directs the driver into the row he is filling. The whole flow of traffic is speeded up in this way.

All directions must be courteous. The use of phrases such as, "This way, please," or "Kindly pass on to the next attendant. He will show you where to park your car," or "Kindly park in this row, please." The use of hand motions and proper phrasing will accomplish just the right effect.

A parking area must be amply lighted with a sufficient number of large floods strategically placed on poles at the entrance, exits, and in the interior of the area itself. The lighting arrangements depend, of course, upon the size and shape of the area.

There should be ample signs, directional and informative, to give the patron necessary information, and to let him know at the same time that the parking space is for theatre patrons only. These signs can be portable or permanent, depending upon the need to shift some signs as the space fills. The Insurance Manual will cover the copy to be used for parking space signs and parking space tags.

Because of the more than adequate space allowed for each car, minor accidents are held to a minimum. In fact, some parking areas experience no complaints over a very long period. The fact that the attendants do not handle the wheel of any car, and the patron takes his keys when entering the theatre, places the responsibility quite squarely on the patron. However, minor dents may occur when a departing or incoming patron fails to execute a turn properly. For this, the theatre has no direct responsibility.

However, in any case, where an accident does occur, it should be reported at once to the Manager.

An interesting point worth mentioning is that a survey of registration numbers of cars reveals exactly where the patronage comes from. This is valuable information which can be used in connection with mailing lists, theatre survey plans, etc.



a. Working Schedules

There are a number of duties which as yet have not been discussed here. They are vital jobs especially in the smaller type theatres. They fall to the lot of the Handi-man.

His hours and general working conditions vary, according to his duties. These duties, of course, are determined by the type of operation. However, he may do a variety of minor jobs which is the reason he is classified as a Handi-man.

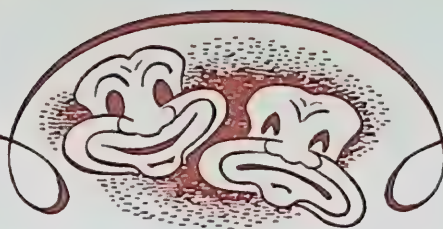
DUTIES

Among the jobs, he may perform may be part-time care of boilers. It may be that the cleaners look after the heating of the theatre from the time they report in the morning until they leave. Then the Handi-man comes on and takes over.

He may take care of the maintenance of the boilers, look after minor maintenance such as oiling motors and fans.

The bulk of his time may be spent in maintaining seats, tightening standards and oiling.

The manual covering the subject of MAINTENANCE covers this entire field.



CHAPTER 6

SPECIAL SERVICES

LOST AND FOUND

CHECKROOM

PAGING - GENERAL POLICY

EXPECTANT MOTHERS

FIRST AID

AGED - INFIRM



1. Lost and Found

Every theatre, no matter its size, should have a well-organized Lost and Found Department. No service which is rendered can gain as much good will as this one.

There is considerable routine which must be observed in the organizing and proper functioning of this department.

First of all, each theatre should have adequate storage space for all found articles. It may be either a metal cabinet which can be locked or a series of cubby holes. Whatever the facilities, they should be adequate to house at least two week's found articles.

The cabinets or cubby holes should be labeled for the various days of the first and second weeks. The custodian of this department checks each item as it is turned in, fills in a card with a complete description of the article, the date and hour found as well as the location, and the name of the finder. He allots an identification number to each article, pins a slip of paper with the number written on it to the article and places it in the bin corresponding to the day found.

This eliminates a haphazard accumulation of articles and places every article in its proper place. It must be remembered that each article has a value to its owner and every care should be exercised to insure its return.

If the custodian discovers that a card had already been left with him by a patron who had lost the article, he then proceeds to mail the patron a prepared postal card, which is generally referred to as a "PLEASED" card. The form on the card which may be either typed or mimeographed reads:

"We are pleased to inform you that we have an article corresponding to the description of the one reported lost by you. If you will present this card at our Lost and Found Department, at your convenience, we shall be extremely happy to return the article to you upon proper identification."

In the event the patron had reported the loss, and the article is not turned in, the custodian sends a "REGRET" card to the patron. The form is similar except that it reads: "We

regret that the article described by you and reported lost has not been found. In the event one corresponding to its description is found, we shall be very happy to notify you immediately."

Very truly yours,

Lost & Found Dept.

A word of caution is necessary. In the event an article is found and a telephone call notifies the patron, it is unwise to make a positive statement regarding the identification of the article. The custodian should merely state that he has an article corresponding to the description of the one reported lost. The patron should be asked to identify the article when claiming it.

In the event articles are not claimed and remain in the theatre for over 30 days, they should be returned to the finder. In case the articles are a collection of odd gloves and incidentals, they may be turned over to a charitable organization if the Manager so decides.

2. Check Room

Many theatres do not have facilities for maintaining check rooms, but wherever this service is rendered, it can be most beneficial to patron and theatre alike. This refers to the checking of bags and parcels, not clothing. Very few theatres are able to check clothing and in these cases, the theatres are invariably the small, intimate types. A larger theatre with its volume of attendance would not have sufficient facilities for this service.

In the downtown key city houses, the emphasis is placed on checking parcels, inasmuch as theatres are often located in the shopping area. In the neighborhoods, each theatre presents its own checking problem and such service must be developed according to its needs.

Checking of parcels is important for it enables the patron to enjoy the performance without encumbrance and allows other patrons to pass in and out of rows easily. However, it places a responsibility on the Management.

His check room must be systematized. He should have sufficient storage space, preferably metal or wooden bins. Duplicate checks must be provided, one of which is given to the patron and the other fastened to the article. If a theatre has no facilities for checking, it may do well to refuse to accept the responsibility.

Small articles should be placed in a large paper bag, or tied together with string to avoid separation and loss.

3. Paging

General policy

Physicians or others expecting calls

Much can be said regarding the policy of paging patrons in theatres. There is little uniformity in this practice. Some theatres page liberally, to the annoyance of patrons; some page only in case of emergencies; while others refuse to page in any case.

In some houses, the ushers pass up and down the aisles collectively, loudly pronouncing the name of the patron; in others, the paging is done by a single usher who is less obtrusive and passes down the aisle quietly calling out the patron's name. He proceeds to the front of the aisle and repeats the process while coming up the aisle on the right side. In other situations, a slide posting a number is flashed on the screen, or an illuminated shadow box with a numeral is projected from the wings.

Whatever the practice, paging can be a considerable nuisance. There are cases where it must be done, particularly in emergencies. There are times when requests should be denied because they are unimportant, and the Manager must exercise keen judgment.

The Manager should institute a system best suited to his own operation. No persons other than the Management should pass on requests. When the public discovers that a theatre is an "easy mark," requests will pour in for calling friends, for dates and social purposes.

When a patron makes a paging request, the Manager should ask the nature of the request. If it is to find a friend, he can easily refuse by informing the caller that paging is done only in cases of emergency -- serious illness, or "life or death." By giving resistance the number of calls will decrease.

In the event of necessary paging such as physicians and other professional people, the following routines are outlined:

1. When a physician notifies an attendant of his presence, the usher asks for his calling card, seats him, and lists the seat location on the card and the time of his arrival. The card is then left with the cashier or at the source of incoming phone calls. If a call comes in, the message is relayed to an usher who immediately proceeds to the exact seat and whispers the message to the physician. In this way, no one in the audience is disturbed. There is one problem here, however. If the physician changes his seat location, it should be explained to him that he should notify the nearest attendant. This same rule should apply to nurses or other professional people who may have to be called in an emergency.

2. Plan #2 calls for the issuance of a number to the physician as soon as he makes his name known. A book is kept and under the correct date, his number (it may be #1--#2--#3, etc.) is listed and time of arrival. If a call comes in, the booth is notified, and his number is flashed on the screen in the lower left corner, while the program is in progress. A metal slide with the numeral cut out is used. Sufficient slides are kept on hand to cover several persons. The projector not being used at the moment is the one utilized for the slide.

When the physician sees his number which is not too large, but sizeable enough, he immediately leaves his seat to obtain the message.

The objection to this plan is that an entire audience may be distracted momentarily by the number flashing on the screen. It may wonder what connection the number has to the film. The projection of the number may occur at a tense, dramatic point in a picture.

No distraction from the show presentation should ever be encouraged. The only one appreciating the distraction will be the person who is being paged.

3. Plan #3 is similar to the one outlined above, except that an illuminated shadow box is used. The number system is also used. The shadow box is projected from the wings and the physician is notified in this manner.

Here again the audience is distracted. The box may be left on the stage for an overlong period, making the annoyance even greater.

4. Plan #4 calls for the general paging of patrons, not physicians or persons who have left their names upon arrival. If, in the judgment of the Manager, it is necessary to page the patron, the process should be the one described earlier. An usher in the orchestra and one in the balcony can handle the job by passing up and down the aisles, but the paging should be done as quietly as possible. The phrase used should be as short as possible, for instance, "Miss Jane Brown, please," is sufficient.

4. Expectant Mothers

Among the many services which should be rendered to patrons is that of granting immediate entrance to expectant mothers in the event lengthy ticket lines or a wait are in progress. Attention need not be drawn to their condition, either by inference or by unnecessary staring.

The doorman or ticket taker should handle these situations discreetly and expertly, allowing the lady or her husband to purchase tickets at once, and passing them into the theatre, notifying the inside usher also. He in turn will attempt to seat the lady at once, or at least will be able to offer a chair in the foyer until seats are available.

5. First Aid

Every theatre should have at least one first aid kit on hand, supplied with essential first aid supplies. The best way to insure preservation of supplies is to locate the kit where it will not be too accessible, preferably in the Manager's or Assistant Manager's offices. If possible, a second kit should be located in the Booth.

Inasmuch as only the very large de luxe houses are equipped with First Aid Rooms where complete emergency equipment is available, even to a bed, the average theatre must use the Manager's office for most cases when patrons become ill.

These illnesses may take the nature of epileptic fits, faintings, and numerous other emergencies, even to injuries sustained in accidents.

In some cases, rest, smelling salts, or a glass of water, will revive the patient. In more serious cases, the Manager will usually call in a physician, and act on his diagnosis and suggestion. If there is a doctor in the house, the service will be more prompt.

If a patron faints in the auditorium and must be carried to a comfortable resting place, it is necessary for the members of the staff to know the correct manner in which to carry him. If one person lifts the patron and carries him, he should place one arm under the head, slipping the arm under the further armpit. The other arm is placed under the legs just above the knees. In this way, he has a comfortable hold, providing support for the patron's head at the same time.

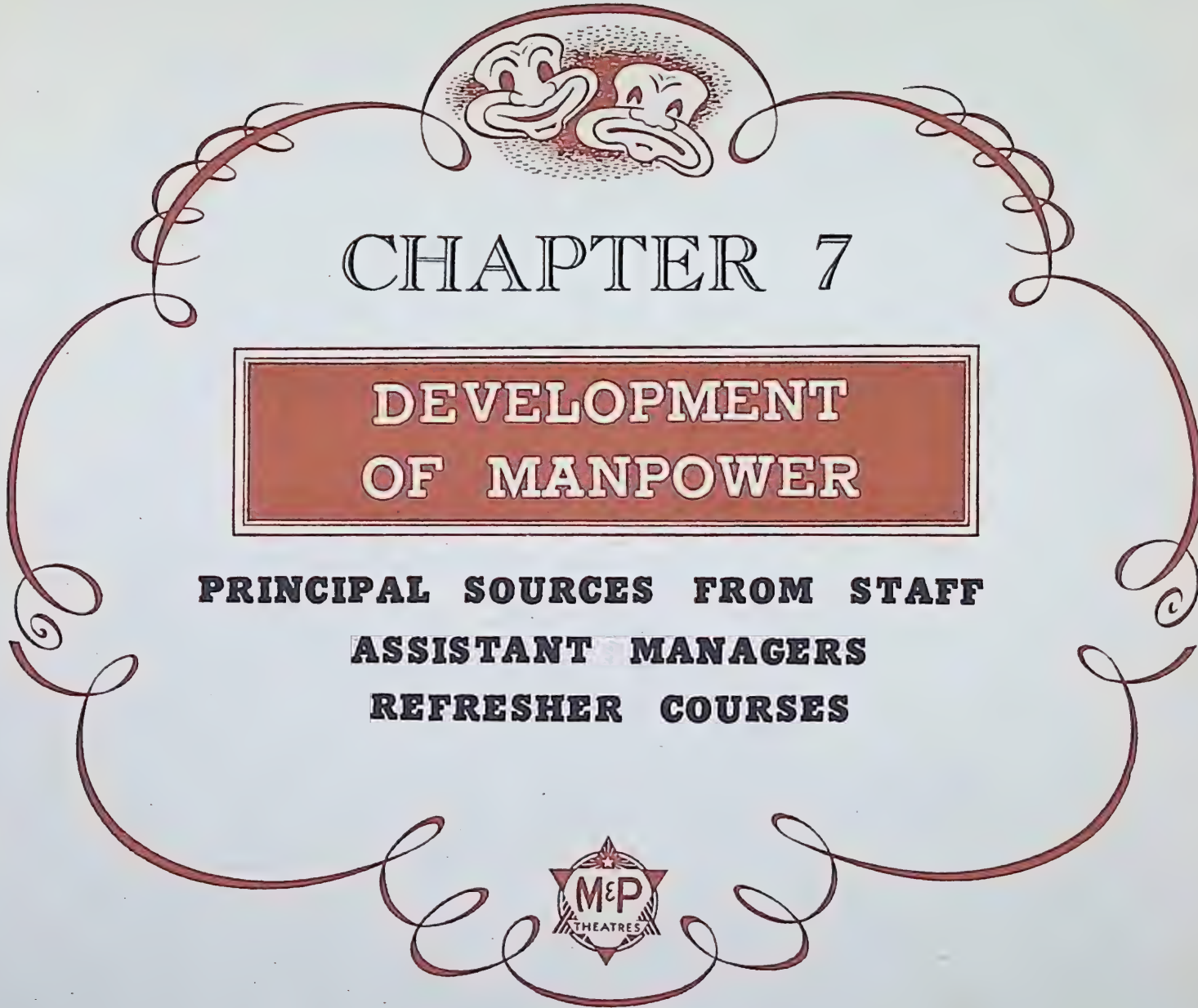
The "basket carry" employed by two persons is a convenient method of carrying a person who is conscious, but who may be unable to walk. Attendant #1 grasps his own left wrist with his right hand, while his left hand in turn grasps the right wrist of Attendant #2, whose left hand grasps the right wrist of Attendant #1. It sounds complicated, but actually it is quite simple. The seat provided is square shaped, and durable. The patron sits on it, while his arms encircle the shoulders of his carriers, who walk in a semi-forward motion.

More complicated first aid such as the application of tourniquets or artificial respiration should be left in the hands of a physician.

6. Aged--Infirm

The same courteous treatment of aged and infirm patrons should be accorded as that previously mentioned for expectant mothers. They should not be allowed to stand in long ticket lines or wait in holdouts.

The doorman and ticket taker should be alert to these cases, and allow them entrance to the theatre by placing them at the head of the ticket line, and then following through to see that they are escorted inside for seats or to wait comfortably until seats are available.



CHAPTER 7

DEVELOPMENT OF MANPOWER

**PRINCIPAL SOURCES FROM STAFF
ASSISTANT MANAGERS
REFRESHER COURSES**



1. Principal Sources from Staff

In a previous chapter was emphasized the fact that the theatre staffs provide the bulk of qualified manpower. The process may be a slower one, but it is the surer one, and has provided the majority, perhaps, of Managerial executives who today operate the theatres of the nation.

They have risen all the way from program boys, ushers, and doormen to the top ranks in Exhibition. In most cases these have not been phenomenal rises, but rather the result of steady development. No business can be thoroughly learned overnight. But no matter how long it takes, no one will ever succeed in discouraging a boy who loves the theatre.

Training, supervision and opportunity should be made available to the deserving, ambitious and talented boy or man in the individual organization for the development of qualified manpower for the future. This will require a careful sifting and screening of all employees which must be a constantly repeated and never-ending task.

2. Assistant Managers

Volumes can be written regarding the training and development of Assistant Managers, perhaps, let alone their duties. It is impossible to cover the subject here with any degree of elaboration, since it is felt that the preceding chapters in this manual and those which follow may furnish some basis for his development and training program. The rest depends upon the individual himself, and to a greater degree upon the Manager. Once again the Manager is the key man, the source of inspirational guidance and training.

Past experience has shown that the bulk of Assistant Managers have risen from the ranks of Ushers and Doormen. Their evolution has been a gradual process of absorbing fundamentals, in order first to know them and later to teach them to others.

Usually the steps in the training program of an Assistant Manager in the average theatre follow this procedure: First, he is taught the routine of the boxoffice, checking cashiers in and out, handling tickets and money, petty cash, and actually learning to sell tickets in the boxoffice. It is assumed, of course, that he has acquired a solid service background, knows his fill and spill procedures, and handles himself capably on the floor. Next, he is acquainted with the Accounting

procedure. The importance of keeping records is explained to him. If he has had a fairly good education and is reasonably good with figures, he will become acquainted with the paper work routine without too much difficulty.

He is next initiated into the Housekeeping and Maintenance phases. He spends time with the cleaners, is taught to make thorough house inspections and learns the schedule of work of all the cleaners. He learns about seat maintenance, carpets, furniture, floors, walls, and toilets. If the theatre is large enough to afford an air conditioning plant, he spends time with the Engineer learning the rudiments of Heating, Ventilation and Air Conditioning. In smaller theatres, the procedure is the same on a much smaller scale and omits the air conditioning phase.

He then proceeds to learn as much as possible about Projection and Sound. There are several fine books on the subject, any one of which will prove of great help. The Manager schools him carefully in the matter of sound supervision.

When he has covered these subjects, the Manager turns to the creative aspects of the business, the knowledge of picture values and the great field of merchandising.

He explains booking procedures, a subject so important and complex that he administers small gradual doses of information. The routine duties of the Assistant must not be neglected during this training nor must the trainee be confused with information being given him more rapidly than he can assimilate it.

The creative talent as reflected particularly in merchandising is something that can be best developed through example, instruction and experience. When the Assistant Manager is ready to embark upon the field of Advertising, Publicity and Exploitation, the Manager explains ad layouts, position, size, type, copy, mats, cuts and above all the selling value of every ad shown him. A trip to the newspaper and an explanation of the development of a theatre ad from the time it is taken to the newspaper until it appears on the theatre page is most important.

The value of Publicity, readers, stories, cuts, reviews, and how readers are written and planted is explained. An initiation into the field of Exploitation, making a few simple tie-ups on a given attraction, and then exploring the field for more important stunts in exploiting attractions is next but equal in importance to the newspaper training.

Insurance and Safety are covered even before the creative phases of the business are explained, as are, of course, the important Candy, Popcorn and Vending departments.

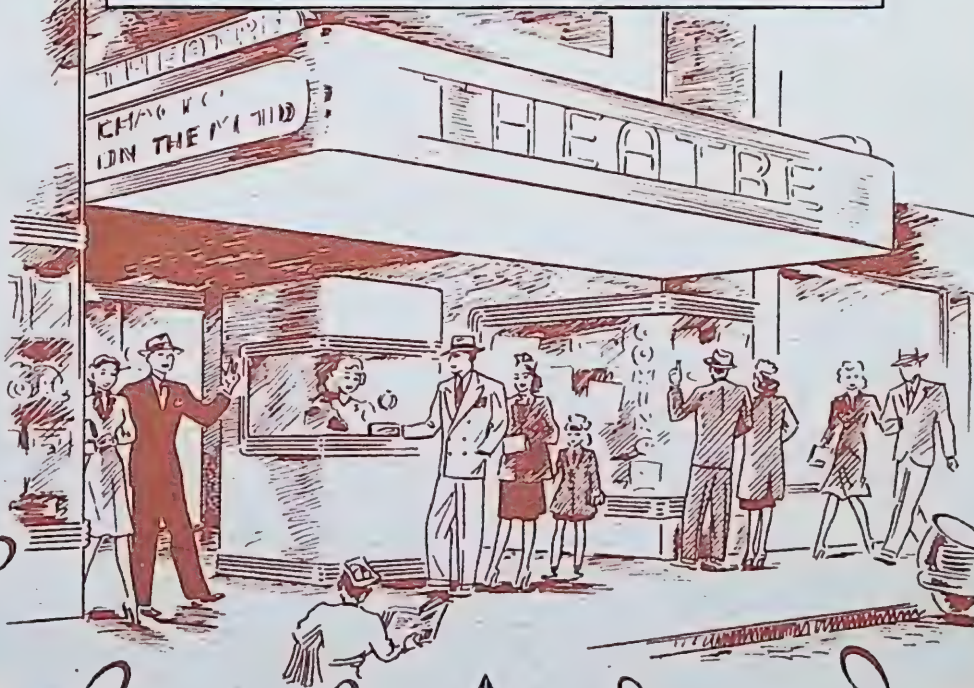
Whatever the procedures in the training of an Assistant Manager, and many Managers differ in their methods as do theatres in their physical layouts, one thing is important, and that is that the Manager should have a definite training routine laid out for his man to follow. The outline should be a complete one, covering every departmental phase, and the Manager should keep close tab in order to be sure that his man is acquiring the necessary knowledge. Only by quizzing him, and in turn answering questions, as well as explaining incidents from his own experience, can he be sure his trainee is planting his feet firmly. The worst mistake, and decidedly unfair to the Assistant, is to let him severely alone, hoping he will learn from observation.

3. Refresher Courses

In order to be abreast or ahead of the program of his business so that he may receive the maximum of efficiency box-office-wise and physical operation-wise from his theatre, it is important that the Manager keep himself constantly advised of new developments in his business. These new developments may take the form of a new twist on a routine merchandising plan or a new twist on the appearance, condition and operation of his theatre. These new "twists" may be old, tried and true procedures that over a period of time have proved successful but have not been used in his particular situation for a long period of time and therefore may be new. Remember, "No one has written a book on Show Business." Constant study and intelligent application will give the Manager the ability to receive the maximum results from his operation.

PART
THREE

FRONT HOUSE
OPERATION





CHAPTER 8

SERVICE

**ITS TRUE VALUE
CROWD MOVEMENT
EFFECT ON BOX OFFICE**



- A. Its true value
- B. Crowd Movement
- C. Effect on Boxoffice

The term SERVICE should be thought of as being all-embracing. Actually, good ventilation is a service; good housekeeping is a service; good projection and sound is a service; in addition to the quality of the relationship between theatre employees and the public which is usually regarded as Service.

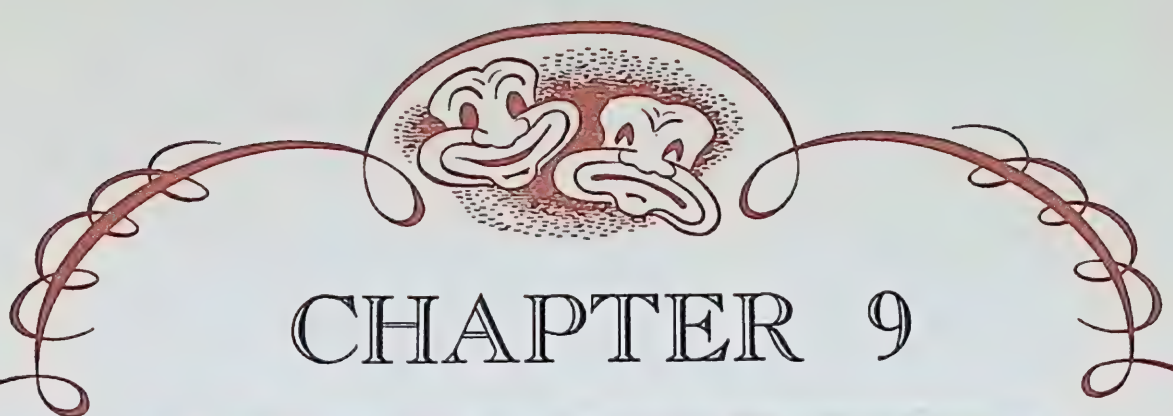
The true quality of service carries with it the rich reward of unsurpassed good will. In other words, quality produces quality. No enterprise can succeed without good will, especially one which caters to the public.

The warm personal relationship between employee and patron, fostered by a desire to serve the needs of the theatre-going public represents the spirit of institutional good will.

Personal warmth, courtesy, acts of kindness and consideration, such as returning a lost article or of escorting elderly or infirm patrons to seats, etc. are forms of personal service. The efficient operation of a staff under pressure and handling a large volume of patrons deals with another phase of the value of service to the theatre--that is, its direct value to the boxoffice.

When operating under pressure, a service staff properly trained in the art of crowd movement will mean the difference of many dollars at the boxoffice, plus the good will created by the speed and efficiency in getting the patron to his seat.

Crowd movement is sometimes referred to as a science. It calls for so much intense study in the individual operation that a large portion of the training time allotted to new members of the service staff is devoted to this subject, and continual reference and instruction is necessary to even experienced members of the staff to acquaint them with so many varied and changing conditions which may arise during pressure periods.



CHAPTER 9

HOUSEKEEPING

**ACTUALLY A PHASE OF SERVICE
EFFECT ON BOX OFFICE
USE OF MATRONS AND PORTERS
MEN'S AND LADIES' ROOMS**



a. Actually a Phase of Service

It is a far easier task to maintain a clean theatre than a dirty one. Here again the Manager provides the driving force in his determination to keep his house clean. He proves, thereby, that he has a clear understanding of the health and physical well-being of his patrons. He knows that the average theatre seldom sees the light of day; that in the dark recesses of his auditorium there are many natural nesting places for dirt unless he has the persistence and thoroughness to get into the corners, in addition to covering the routine phases of cleaning.

A Manager should study a theatre with a view to setting up his Cleaners' schedule of work, just as he studies an ad which he is preparing to release. The relationship is just that close. Too many Managers worry about getting patrons into their theatres and then proceed to forget about their physical comfort. Unclean Ladies' and Men's Rooms minus toilet paper or paper towels, strongly odorous, can do a great deal to ruin the enjoyment of a 2 million dollar picture.

It is amazing to note the degree of variance in theatre cleanliness. It is reasonable to expect that one man may be a better housekeeper than another, but there can never be a reasonable explanation for one theatre to be as neat as a pin while another is just plain dirty.

What, then, is the answer? It must be that one Manager has a fully developed appreciation of good housekeeping; he must have a thorough knowledge of cleaning materials and their proper uses.

There is an adage so often heard, "Clean whatever can be seen or touched." Basically, this is a correct procedure, except that it isn't followed by all Managers.

In the two-a-day type of house, for instance, before the start of the Matinee, the house should have been put in good shape, the cleaning having been done in the morning. However, following the Matinee, between shows, the house must be "picked up" and put in the same clean condition for the evening show.

The added responsibility of cleaning up candy papers, popcorn boxes, etc. in those theatres with candy stands and popcorn machines means greater vigilance on the part of the Manager.

b. Its Effect on the Boxoffice

There is an actual instance which can stand telling because it demonstrates the effect of a clean or a dirty theatre on the theatre-going public

In a town of 10,000 population which houses one theatre, many residents of the town say that they refrain from patronizing the local theatre, preferring to drive 12 miles to the nearest town for their movies because: "The theatre is so dirty and ill-kept that we cannot bear to sit for 3 hours to watch a show. We have an oppressed feeling when we enter the theatre. Even the floor feels sticky. The seats are dusty. The toilets are smelly and the whole theatre gives off an unwholesome odor. It's hard to explain; but, we're uncomfortable and cannot enjoy a show there. We hate to get into our cars and drive 24 miles round trip, particularly in inclement weather, but we feel we have been forced to go elsewhere for our entertainment. "At least the other fellow runs a pretty clean theatre."

This case illustrates so clearly the obligation which the local theatre has to the community. After all, if there is only one theatre in a town, the only place where people can go for their movies, it becomes the duty of the Manager or owner to provide these people with a clean, comfortable, inviting theatre. He should be anxious and happy to do it, and if he doesn't, he will find that distance will not prevent his people from seeing their movies elsewhere. Localize this story. Place two theatres across the street from each other. Exactly the same condition applies, only the exodus away from a dirty theatre will be more rapid. Patrons have a shorter distance to go.

c. Use of Matrons and Porters

Matrons and porters perform two functions. They serve as a tie-in with the cleaning staff and they perform essential duties while the house is in operation.

True, many of the smaller houses use neither matrons nor porters. Ushers are used to tidy up in place of porters and a female employee occasionally may inspect the Ladies' Room.

This chapter does not attempt to influence Managers as to the importance of using a Matron or Porter. The individual operation will determine the advisability of this step.

However, suggestions from some Managers place particular stress on the advisability of using part-time matrons. This may be the outgrowth of a wartime condition, when heavy traffic plus the tendency toward vandalism made most Managers particularly conscious of their Rest Rooms.

Also the enforcement of the "No Smoking" rule in most theatres has placed an added burden of constant coverage on these rooms.

Because so much interest has been shown by Managers in this subject, it should be discussed in greater detail.

Excellent use may be made of part time matrons, on week day nights and all day Saturdays and Sundays.

This applies particularly to two-a-day houses where the Matinees may be light. Inasmuch as the theatre is left in good condition by the departing cleaning crew in the morning, the Ladies' Room will pass muster until the arrival of the matron in the evening. A good matron exercises a splendid influence on Teen-age girls particularly, and can be most helpful to elderly women. All women appreciate cleanliness, and the many services which the matron may render will gain much good will for the theatre. The preservation of property is most important and a watchful eye will do much to restrain people from smearing lipstick on the walls and doing other damage.

d. Men's and Ladies' Rooms

A common yardstick for measuring the cleanliness of the average theatre is the condition of the Men's and Ladies' rooms. While it is true that some of the older type theatres have limited toilet facilities for handling volume traffic, one should distinguish between this condition, and with the necessity for doing a good job with the facilities which are available.

Even modern theatres with ample toilet facilities find themselves jammed up on "breaks." Naturally, if a hundred women attempt to use six toilets almost at once, there will be congestion. This chapter does not purport to deal with the physical construction of theatre properties, but only to discuss the housekeeping of toilets and rest rooms thoroughly.

Regarding urinals and their care, it should be stated that a superficial attempt at cleaning these will not eliminate the

odor of uric acid which forms inside the traps and pipes and along the sides of the urinal walls. Merely pouring a can of drain cleaner and hot water into the urinal is not sufficient, nor is the assumption that constant running cold water alone, will suffice.

There is only one proper method to use in cleaning urinals. It is necessary to don a pair of rubber gloves which cover the arms to the elbow, use long handled stiff bristle brushes, and thoroughly scrape down the sides of the urinal pipes as far as the brushes will penetrate. At the same time the inner recesses of the urinal, the walls, which are collecting places, should be scrubbed with a small hand mop, and following this, a bucket of hot water plus $\frac{1}{4}$ can of Bowl Cleaner should be poured into the urinal. Finally a good long flushing of cold water will rinse everything down.

If this method is used about once a week, no theatre will have complaints about toilet odors. Care should also be used in cleaning the floors around the urinals.

The use of commercial disinfectants which are placed over the urinals in containers and run down through in drops at regular intervals, has not always proved satisfactory. Urinals require a stronger cleaning treatment than that provided by a dripping disinfectant. When the disinfectant runs out, time may elapse before the container is refilled.

The use of strainers in urinals should be discussed. Many Managers have discovered that matches, cigarettes, bits of paper towels, etc. can be kept from plugging their urinals by having fine mesh strainers made up locally and fastened with a hook arrangement on the back end. It is wise to have two strainers made for each urinal, so that while one is being cleaned in a solution of hot water and disinfectant, the other remains in use. The use of a small mirror is recommended for reflecting the vertical sides of the urinals when cleaning.

The use of deodorant blocks and crystals is debatable. If toilets are thoroughly cleaned regularly by the method outlined, and flushes constantly, the use of scented blocks could be eliminated. However, some Managers believe that blocks or crystals may have a psychological effect on patrons and serve a good purpose.

Other Managers have found that they obtain excellent results by using various types of disinfectants in cleaning urinals. Some prefer using bleach water; others report good results

with milk, oil and ammonia. Some insist that standard commercial drain cleaners are best. The agent used is not all-important. It is the use of that common denominator known as "elbow grease" which does the job. The combination of constant care and a good disinfectant cannot be topped.

Flushing all urinals throughout the house each night following the emptying of the house will help.

Toilet seats should be washed on both sides daily. The same small type of hand mop, dipped in a solution of Bowl Cleaner, can be used for washing around the bowls daily. A good flushing of water should follow this procedure. Bowls are much easier to maintain than are urinals.

All fixtures such as toilet paper containers, and paper towel containers, should be checked by the Cleaners each morning and refilled. During the day at regular intervals, they should be rechecked. Sanitary napkin waste cans should be emptied daily and cleaned. Sanitary napkin dispensing machines should be kept filled. If the theatre has a matron, this is her responsibility. All such fixtures mentioned above should be painted regularly, usually a white enamel, in order to present a clean, tidy appearance.

Considerable attention should be paid to the outer or rest rooms. These rooms often vary in size and appointments. Often the floors may be carpeted, or covered with asphalt tile, or be of marble. The furniture may be upholstered or metal. Ladies' rooms usually require special treatment because of the vanity tables with glass mirrors, and in many cases because of modernistic lighting fixtures.

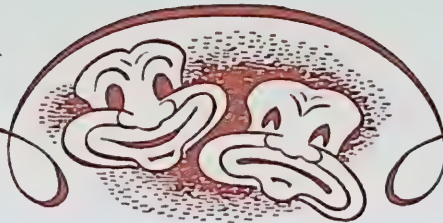
In all cases, these rooms should be kept clean and attractive. In these rooms, matrons can do much to make them pleasant and inviting by dusting the room often, by removing powder from the tables, by wiping down the mirrors as they become marked, and by rendering many minor services.

In supervising Men's rooms, assuming a porter is not used, the same frequent inspections should be made by male members of the staff. These rooms should be tidied up frequently. Male patrons appreciate cleanliness and service just as do the women.

The use of porters in the smaller houses does not present quite the same problem. At least it is possible for the Manager or his Assistant to personally inspect the Men's Room periodically.

It becomes a simple matter to have an usher tidy up the various parts of the theatre at regular intervals.

In the larger theatres which operate on a continuous policy, where the full time or part time use of porters is advisable, the Manager has no problem. His porter performs many duties such as wiping off the glass poster cases, glass on doors, removing fingerprints from brass door plates, doing extra cleaning to assist the regular cleaning crew, etc.



CHAPTER 10

THEATRE INSPECTIONS

IMPORTANCE

RIGHT AND WRONG METHODS

MONTHLY INSPECTION REPORT

CLEANERS LOG



1. Importance

The alert theatre Manager makes certain that his theatre is inspected daily before his doors open, and once each month he checks his house carefully and exhaustively from the sidewalk to the back wall, accompanied by his District Manager.

Daily inspections will prevent deterioration. Many small items which require attention are thus detected and corrected. If these are allowed to go unchecked, they will cause further deterioration, and later may result in wasteful expenditures.

A Manager must not allow himself to follow the least line of resistance. He must train himself and every member of his staff to check every detail and every part of the theatre, every hour of the day. There should be no relaxing in this important function.

2. Right and Wrong Methods

First is the daily inspection. Later will be covered in detail the monthly inspection report which is the cumulative result or the highlight of the daily inspections.

Daily inspections should be thorough, combining aspects of checking for cleanliness and safety. In checking, the Manager or his Assistant should start with the front, look over his marquee, poster cases, glass, boxoffice, floor, light fixtures, all brass including kick plates, railings, brass plate on ticket machine and all signs.

Naturally the extent of coverage depends upon the size and the physical layout of the individual theatre.

He proceeds next to inspect his outer and inner lobbies, following the same procedure, checking the floor, light fixtures, poster cases, glass, doors, etc. Then he moves inside to the auditorium. Checking his floor for gum, he sees that a thorough cleaning job has been done. He looks over his seats noting carefully any which are torn or slashed, and he checks standards for loose seats. He should also strike a seat back here and there to make certain they have been vacuumed. He checks his carpet. He tries all exit doors. He checks all light fixtures, overhead and wall brackets, exit and aisle light fixtures. Any dead lamps should be replaced before house opens.

He walks down front to the orchestra pit checking for cleanliness. He looks over his stage apron, checking the ground cloth, and noting whether the floor has been mopped.

He then proceeds to check his Ladies' and Men's Rooms. Looking over the outer rooms carefully, he notes whether carpet and floors are clean, furniture vacuumed and in place, vanity tables clean, and light fixtures in working order. In the toilet rooms he carefully looks over urinals, checks for odor, checks deodorants if these are used, bowls, tile floors and walls, receptacles such as paper towel containers, toilet paper containers, sanitary napkin waste cans, soap containers, light fixtures, etc.

He then proceeds upstairs to the balcony following the same routine, checking floor, seats, aisle lights, exit lights, exit doors, Ladies' and Men's Rooms. During his travels, he looks into closets and sink rooms, checking for waste materials and general cleanliness. He looks over his emergency lighting fixtures, such as gas lamps.

He walks out onto his fire escapes, noting their general condition and making sure there is no refuse or rubbish which might interfere with any egress. Once weekly he drops the cantilever to see whether it is in proper working condition.

All items which require immediate attention are noted on a pad of paper or a notebook. Those pertaining to the cleaning Department are later entered in the cleaners' Log Book for disposition. Others are called to the attention of the proper persons for disposition.

3. Monthly Inspection Report

Once each month the District Manager, Manager, Assistant Manager, Head Cleaner and the maintenance man, if the theatre is large enough to employ one, make a complete house inspection from cellar to roof and from the sidewalk to the back wall. No detail is omitted. This job is the same as taking an inventory.

Various inspection forms are available for use as guides. In smaller operations, a simple form may be used. However, here is a reprint of a standard form in use in many larger theatres, which was compiled after careful study. It can be adopted to all types of theatres.

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MONTHLY INSPECTION REPORT FORM

Name of theatre.....

Time of day theatre is checked.....Day of week.....Date.....

FRONT

Cleanliness and attractiveness of paper posters, etc.....

Manner of displaying.....

Condition of Frames.....

Marquee: Style.....

Lighting.....Are neon and lamps clean?.....

Condition of changeable letters.....

Condition of changeable-letter storage racks... ..

Upright sign: Style.....

Lighting.....

Marquee roof.....

General Appearance of front.....

General remarks or suggestions.....

BOX OFFICE

Cleanliness and upkeep, paint, etc.....

Inside..... Outside.....

Draperies or embellishments.....

STAFF

LOBBY

FOYER

REST ROOMS

Are they clean?.....Are proper receptacles provided?.....

Condition of: Carpets.....Drapes.....Walls.....

(Rest rooms should be policed hourly when theatre is in operation. Markings, lipstick, and defacing of walls should be eliminated daily.)

Lighting. Ventilation.....Is furniture in good condition?.....

Are walls painted?.....Floors?.....

Suggestions or remarks.....

AUDITORIUM

Condition of Draperies.....Exit Lights.....Lighting.....Color Scheme.....

General effect: Dingy.....Cool.....Hot.....Aisle Lights.....

Chairs.....Loose.....Torn or worn.....

(Inspection of seats should be made daily, loose chairs tightened immediately and damaged seats repaired).

Floors: Concrete.....Wood.....Painted or Oiled.....Clean.....

(Note: Wood floors should never be oiled, for this has a tendency to soften the floor, loosen seat bolts, and soil any article dropped upon it.)

Condition of carpet.....

(When carpet starts showing wear, it should be shifted before it is worn through to some other part of theatre where traffic is lighter. This will add to the life of the carpet.)

Is sound good?.....Is Projection good?.....Ventilation.....

Heating?.....Any bad noises in auditorium?.....If so, what and why?.....

Are fire extinguishers in proper locations?.....

Remarks or suggestions.....

BALCONY

Condition of carpets.....Draperies.....Exit lights.....Aisle lights....

Chairs.....Loose.....Torn or worn.....

Floors: Concrete.....Wood.....Painted or Oiled.....Clean.....

Ventilation.....Any bad noises in balcony?.....If so, what and why?.....

Are fire extinguishers in proper locations?.....

Remarks or suggestions.....

ORCHESTRA PIT

Is pit covered?.....How.....Is piano covered?..

Are all stands and chairs properly cared for?.....Is pit clean?.....Is floor painted?.....

Are safety requirements met?.....

Suggestions or remarks.....

EXITS

Are exit passageways clear and clean?.....

Are panic bolts oiled and operating?.....Condition of exit lights.....

Suggestions or remarks.....

STAGE

Is all hangable material hung?.....Is rigging in good condition?.....

Is pin rail etc., clean?.....Is floor painted?.....Is lighting material properly maintained or stored?.....Is screen clean?.....Is screen masking clean and properly placed?.....Are sound horns protected?.....Does asbestos curtain work properly?.....Release automatically?.....Condition of grid?.....

Are fire vents working?.....Release automatically?.....

Is all stage equipment neatly stored, covered, etc.?.....

Are all flats properly docked or stored?.....Is stage used regularly?.....

Are switchboards marked?.....Painted?.....

General remarks or suggestions.....

STAGE DRESSING ROOMS

If not used are they clean and locked?.....If used are they lamped and clean?.....

Are floors painted?.....Walls painted?.....

General remarks or suggestions.....

FURNACE ROOM

Are floors and walls clean and painted?.....Are furnaces in good condition?.....

Is equipment painted?.....

General remarks or suggestions.....

HEATING AND VENTILATING ROOMS

Are floors painted?.....Are walls clean?.....Painted?.....Is room properly lighted?....

Do louver and vents work properly?.....Are they marked properly?.....

Remarks or suggestions.....

HEATING AND VENTILATING EQUIPMENT

Are floors painted?.....Is equipment painted?.....Is excess oil or dirt present?.....

Is equipment in good working condition?.....Are equipment, starters and switches properly marked?

Is equipment protected with safety devices?.....Are blower blades clean?.....Painted?.....

Is air washer cleaned regularly?.....

(The heating equipment should be cleaned and replacements made at the close of each heating season. Before the winter months begin, a thorough inspection should be made of the bricking, boiler, stacks valves, cutoffs, and stoker or oil burner. Motors should be cleaned and inspected daily and oiled when needed. Every three months an electrician should test all running loads for overfusing. Sump pumps must be cleaned regularly and adjustments on floats checked to see that they operate at proper levels.)

Remarks or suggestions.....

MARQUEE LETTER ROOMS

Are individual racks provided for letters, etc.?.....Are broken letters properly cared for?....
Are letters kept in place in racks?.....Are spacers racked?.....
Are walls and floors painted?.....
Remarks or suggestions.....

JANITOR'S SUPPLY ROOM

Is janitor's work apparently good?.....Bad?.....Sufficient supplies carried?.....
Is equipment good and does it do the work?.....Are supplies properly stored in shelves or bins?..
Are articles hung on racks or hooks?.....Are clothes hung on hooks, or on racks, or in lockers?
(Janitor's lights should be inspected. See that janitor does not use regular house lights when he
cleans the theatre. Janitors should be instructed where to place cleaning stand lamps to protect
equipment and walls from the heat. Janitor's instructions should include removing the gum from
seats daily; the method of cleaning draperies; the care of the vacuum system; and the special work
demanded each day.)
Remarks or suggestions.....

LAMP CABINET

Who has key?.....Is perpetual inventory kept?.....
Are lamps kept loose or in boxes?.....
Remarks.....

TICKET AND OFFICE SUPPLIES

Are these kept under lock and key?.....Where?.....
Who has the key?.....Remarks or suggestions.....
.....

MANAGER'S OFFICE

Is room clean and a credit to our company?.....
Are files locked?.....General appearance.....
Remarks or suggestions.....

PROJECTION ROOM

Are floors and walls painted?.....
Are proper receptacles provided for carbons, waste, and tail pieces of film?.....
And used?.....Is equipment in good condition?.....Is oil removed from machines?.....
Are lamp houses clean?.....Do port shutters work easily?.....
Are port shutters fused with safety links?.....Hand release?.....Where are new carbon
stored?.....Are switches and fuses plainly and clearly marked?.....

Is ventilation good?.....Are clothes properly stored?.....
Remarks and suggestions.....

ATTIC AND ROOF

Is attic clean?.....Are all vents open and free from obstruction?.....
Are fire hazards apparent?.....Is roof clean?.....
(Note: A thorough inspection of the roof should be made before the fall season and a local roofer
should pass upon its condition.)
Are roof drains clean and open?.....Are skylights, vents, and other metal painted?.....
Remarks and suggestions.....

USHER'S OR DOORMAN'S ROOM

Is room painted?.....Clean?.....Are uniforms hung up properly?.....
Are lockers provided?.....Used properly?.....
Remarks and suggestions.....

ART ROOM OR STOREROOMS

Care of materials.....
Are proper racks for storage provided?.....Fire Hazards.....
General appearance and system.....
Remarks or suggestions.....

VACANT STORES OR SUBRENTALS

Condition of exteriors.....Doors, etc.....
Appearance of interiors.....Class of tenants.....
Any vacancies?.....If so, are proper signs in place?.....
Remarks or suggestions.....

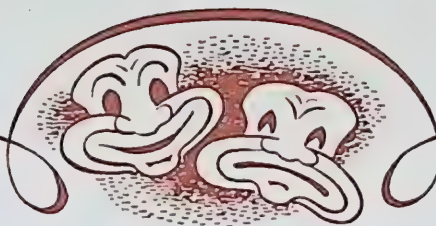
MISCELLANEOUS

Are electrical devices, switches, starters, etc, covered and marked?.....
Are fire extinguishers properly cared for and refilled?.....Are fire hoses properly
racked?.....Is general housekeeping good or bad?.....
Remarks or suggestions.....

4. Cleaners Log

A simple yet effective practice which can be recommended is the use of the Cleaners Log in all theatres. This is a regular daily procedure and can be especially valuable in those houses where cleaning is done in the morning.

The log provides a contact between Management and the Head Cleaner. If, for instance, the Manager notes an item during the day or evening which needs attention, he enters the notation in the log. Upon arrival at the theatre in the morning, the head cleaner by consulting the log is able to take care of the item immediately.



CHAPTER 11

SHOW SCHEDULES

PROGRAM CONSTRUCTION

EFFECT ON BOX OFFICE

SCREEN TIMES IN NEWSPAPER



1. Program Construction

In dealing with the subject of program construction and show scheduling generally, it would be necessary to delve into policy, and this does not come within the sphere of this manual.

There are so many different schedule set-ups necessary to fit 1,001 various types of operations that it would be impossible to list sample schedules of all. For instance, there is the continuous house which "grinds" from 9 in the morning until midnight. There is the Continuous house which operates from 10 or 10:30 until 11:30 at night. There is the Continuous house which makes an effort not to break later than 11 at night. There are two-a-day houses, some with one performance at night, others with a show and a half, and others with two shows nightly. There are single feature houses and double feature houses.

The local Manager best knows his policy requirements and can arrange his schedules to fit his conditions.

The only desire here to treat with the subject of show schedules is because of its direct bearing on the boxoffice. There are many instances where a properly made up schedule has meant the difference of many additional dollars at the box-office over a weekend at large deluxe theatres. Proportionately it can mean as much to the smaller house.

First, there are basic points to consider in making up a schedule. For instance, it is necessary to obtain proper balance in the choice of subjects. On a single feature program, shorts should be broken up somewhat by inserting the News and Trailers advantageously. Trailer presentation should not be overlong.

In a double feature policy, if the feature is lengthy and starts quite early for the last showing at night, it is well to place the News directly ahead of the feature so that late-comers will see the News and feature.

There are two or three major points to be borne in mind on the subject of scheduling which should be mentioned although they must not be construed as an attempt to discuss policy.

In the majority of situations the show-going habits of people with respect to time are pretty well fixed. This may be occasioned by transportation facilities, working conditions

and habits of the people, also distances to be travelled to and from the theatre. Having this in mind, the Manager in his individual situation must schedule his shows to meet all of these conditions as they exist.

2. Effect on Boxoffice

The whole subject of CROWD MOVEMENT is closely allied with the show schedule. The ability to schedule a show on week-ends especially, or on Holidays or on opening days with a continuous policy, in such a manner as to take full advantage of turnover will bring many extra dollars into the boxoffice. In some situations a Manager makes up a separate schedule for Saturday and another for Sunday. He has learned that on Saturday night he gets a "late play" because Sunday is not a work day. However, on Sunday his business is washed up after 8 at night.

There is a close affinity between the show schedule and the cashier's hourly report. A close study of both will let the Manager soon know the rise and fall of his peak and slow period chart, and he can thus schedule his shows accordingly.

He will be familiar with his local bus schedules and will time his final break so that those patrons from the neighborhoods or from outlying towns will be able to make their busses on time.

Daylight saving time has had an effect on scheduling in many situations, where it has been found that an early last show is ruinous at the boxoffice. In the summer months many persons stay out later at night and their theatre-going habits change. Therefore, the Manager has to change his habits as well. In summer houses, or resort houses, there is a late play at the boxoffice, of course. In these situations, the starting time of the last feature should be set to meet the existing conditions.

3. Screen Times in Newspapers

In the large cities where newspapers carry a "Screen Time-table" and list the starting times of each feature picture being shown at downtown and suburban theatres, patrons may readily obtain this information.

It is a tremendously valuable service and has reduced the number of phone calls perhaps 50%, giving the cashier more time to sell tickets with greater efficiency, and more important, permits the patron to plan in advance for his visit to the theatre.

Wish as you may that a patron will come to the theatre at odd hours when seats are plentiful, he is a creature of habit and will not, or perhaps cannot, change his habits for schedules. You should be able to change yours to suit his convenience.

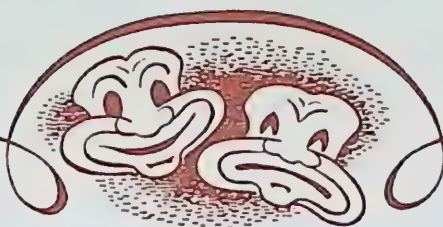
Drop-in trade is less frequent than it was in former years. Perhaps the excellence in the quality of picture making has had a great deal to do with people wanting to see a feature from the beginning. There are exceptions to this perhaps, but the trend is growing in the direction of publication of screen times.

In smaller situations where the local newspaper does not publish screen times as a service, many Managers have experienced great success by carrying the feature times in their paid ads. It only requires a small box in the ad and where the rate is not high, the small extra cost will pay dividends.

Patrons are quick to notice this service and have expressed their appreciation. It saves a call to the theatre and the waiting often occasioned by a busy line.

In continuous transient houses, the starting times of features do not assume the importance they do in the towns or in the neighborhoods. In grind houses, where there are virtually no interruptions in operating times, there may be less need for policy information. However, in a two-a-day for instance, it is important that patrons know whether a theatre opens its doors in the evening at 6:30 or 6:45, or whether the main feature starts at 7:00 or whether the co-feature is shown twice and the main feature only once, etc.

The constant reference to policy copy in the ads and the listing of feature screen times will eliminate confusion and will mean dollars at the boxoffice.



CHAPTER 12

A PRACTICAL MANAGER'S WORKDAY

PLANNING WORK ROUTINE

BE A GOOD ORGANIZER

"DO IT NOW"



1. Planning Work Routine

Every Manager should separate his work into two phases: 1) Routine, and 2) Creative. Both are important, with greater emphasis placed on the "Creative" phase. Many routine functions can be delegated to others, if the Manager is organized. He will himself handle the important routine details.

But, he should not become a slave to routine at the expense of being a Showman. There is the happy medium which the successful Manager early discovers. He will not neglect the routine paper work nor making out reports, because that work must be done efficiently and promptly; but, neither will he try to do every bit of it himself.

Therefore the Manager must carefully plan his daily work routine. He must place the proper value on his own position as head of the house, and then proceed to fit every member of his staff into his proper niche. In this way he clears the decks for action.

He allows himself time for house inspections in the morning, time to check his bookings and analyze them, time to prepare his ads, and to set up his campaigns on coming attractions. He thus places great stress on merchandising, for he knows that his knowledge of show values will do much to sell his shows. He must read reviews, see previews of pictures, read trade papers, and keep abreast of the parade. All this he cannot do if he fails to organize his work and delegate certain chores to his assistant and others. A Manager can do a great deal of constructive thinking and planning in the morning before the house opens. He uses this period for planning, for meditation.

He sets up the work schedule for the coming week. On his opening day, he checks his show. It is important that he keeps close contact with the booth for the condition of prints, running times, fader settings, etc. He makes any schedule adjustments if necessary. He knows how his show looks and runs.

He checks working Schedules of cashiers, ushers, candy girls, matron, etc., for the week. He checks with his assistant to determine his candy supply for the week.

He checks over his payroll, petty cash, and invoices. He enters daily receipts on his weekly report and lists his normal

budget figures, his program, and other details, so that on closing night, he will have everything entered except his closing day's receipts and his totals.

There are sundry duties for him to plan and perform. He will want to spend time planning his next Kiddie Show. He may want to make up heralds for distribution and a special one sheet or 40 X 60 for the front. Schedules for the next program and marquee copy have to be made up.

A meeting of the cashiers and candy girls or the ushers may be on tap.

The routine varies in each operation. It is impossible to set down a specific one. It must be borne in mind, closing days vary--change days vary--as do many other details.

However, routine duties should be separated from creative ones, and proper organization alone can accomplish this separation.

2. Be a Good Organizer

Make each head responsible for the proper functioning of his department. In small operations, there are no real department heads, and yet the same rule should apply. The cashier can be held responsible for her department, as should the candy girl or ticket taker or cleaner or operator.

A chief usher can perform countless important tasks. He is in reality in training and if he is made to realize it, he can relieve the Manager of many minor chores.

An alert, bright candy girl should be of great assistance in helping with inventories and checking incoming supplies, as well as doing a good job behind the counter.

A well-trained cashier in addition to handling her tickets and money properly, and answering the phone courteously, will make sure the Manager or Assistant Manager do not forget to relieve her of cash at regular intervals.

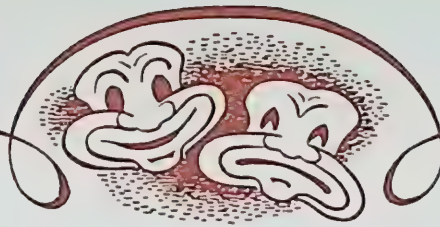
A good Manager's sense of organization must be reflected in the ushers, cleaners, or anyone on the staff.

The deluxe Manager may use the same method when instructing his staff members as does the small house Manager. The important difference will be in the number of persons he will talk

to. One Manager addresses groups when he holds meetings or training talks, and the other treats with the individual.

3. "Do It Now"

Procrastination is an insidious poison which may stem from the Manager. It may creep into the staff and paralyze the entire operation. Perhaps the thought of this danger has prompted many Managers to post a card on their office wall which simply reads: "Do It Now."



CHAPTER 13

FLOOR SUPERVISION

BY MANAGER AND ASSISTANT

IMPORTANCE OF PERSONAL

CONTACT WITH PATRONS

**FLOOR COVERAGE FOR POLICING
AND MAINTAINING COMFORTABLE
HOUSE CONDITIONS**



1. By Manager and Assistant
2. Importance of personal contact with patrons
3. Floor coverage for policing and maintaining comfortable house conditions

Throughout this Manual the importance of Supervision and its effects has been touched. Now a separate chapter will be devoted on the subject of Managerial Floor Supervision.

A training program for all members of the Front House Staff has been mentioned. However, all of the efforts expended in this program could be wasted, if the Manager and Assistant Manager were not present on the floor at all times to supervise the activities of the staff. Constant supervision, house coverage and direction for the members of his staff during these periods should insure his operation of a maximum of efficiency.

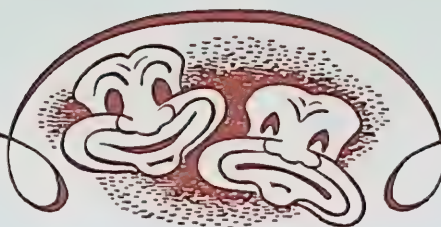
In every well operated theatre, the Manager can be observed on the floor greeting patrons as they enter or leave the theatre. This applies especially in the smaller situations. The tremendous importance of this personal relationship is the real basis of institutional good will which the theatre constantly seeks to foster in the community. Only by being present on his floor at all times, especially during peak hours, can this relationship be successful. Every friendly greeting, every exchange of pleasantries between Management and patron, helps to kindle the warm glow of personal relationship.

It was discovered long ago that theatres cannot be operated by remote control methods. The Manager becomes the central figure in welcoming his patrons and providing for their comfort. He trained other members of his staff to extend similar courtesies in their contacts with patrons. Thus was born the theatre service as we know it today. However, the Manager still remains the key figure, which has been emphasized again and again.

And so is reiterated the importance of, 1) the Manager's presence on his floor to personally greet patrons to cement the spirit of cordiality which has helped to make the theatre

a communal gathering place, and 2) his presence is necessary so that he may follow through to be sure his guests are comfortable, and that their visit to the theatre is pleasurable.

This means that his theatre must be clean and well maintained. His ventilation, heating, and air conditioning equipment must be carefully operated. His sound reproduction must be maintained at proper levels. He must see to it that his theatre is policed by his staff while his audience is seated.



CHAPTER 14

SOUND SUPERVISION

**CONSTANT SUPERVISION BY MANAGER
AND MEMBERS OF STAFF**

SOUND DEFECTS

SCREEN DEFECTS



1. Constant Supervision by Manager and Members of Staff

It shouldn't be difficult to point out the importance of constant sound supervision in theatres. All one has to remember is that perhaps 98% of the theatres in the country are devoted to a straight picture policy. Aside from the key cities where here and there may be a combination policy, the vast majority of houses derive their "bread and butter" from pictures.

Certainly this chapter is not intended to be a technical treatise on the complexities of sound recording at the studios. No Manager is qualified to delve into the subject, nor is it necessary that it be discussed here. But the importance of Sound Supervision must be discussed.

The same normal fader settings cannot always be used in all theatres for all major products. The fluctuations of attendance have a great bearing on proper reception. Then, it should be apparent to all that the only guarantee to be offered patrons is that their enjoyment will be as complete as the sound engineers and technicians at the studios intended. Supervisors in the theatres must exercise constant vigilance.

The Manager and his operators establish the normal fader setting. It may vary on some subjects such as the News. However, as long as the operators cannot know the number of patrons in the theatre at all times, they must be advised as to the volume of reception, as conditions change.

The most competent person to do this is the Manager. However, there are times when he is not present on the floor. His Assistant then takes over. In the event no member of the Management is on the floor, the supervision of sound should fall to either the chief of service or a member of the staff who has been trained. The worst thing that can happen is to have no one trained to notice defects in sound or screen presentation. The responsibility should be centered in one or possibly two individuals. It is wrong to allow any member of the staff to buzz the Booth promiscuously. First of all, it is unfair to the men in the Booth and secondly not all persons are in agreement as to what constitutes proper volume. The ear must be trained and the person who is instructed develops a quick sense of audience reaction. He, and he alone should be allowed to raise or lower volume.

The standard buzzes, of course, are 1 buzz to increase volume---2 buzzes to lower volume---and 3 buzzes for screen trouble.

2. Sound Defects

Here are listed a number of common sound defects, not from a technical point but from a Manager's viewpoint.

a. Loss of Volume

Loss of volume may be caused by any one of several sources such as a defective photo electric cell, a defective exciting lamp, dirty lens, dirty aperture, low tube emission or by poor contact in fader.

b. Popping Noise

A popping noise resembling a motorboat exhaust may mean that the film is running too far to the left, permitting the scanning beam to pass through sprocket holes.

c. Crackling Noise

A crackling noise may be caused by a tube being loose in the socket, emulsion or dirt in sound aperture, dirt on sound track or dirty fader contacts.

d. Flutter

A flutter may result from the lower magazine take-up being dry, worn or adjusted too tightly.

e. Hum

A hum may be caused by the machines, amplifiers or conduits not being effectively grounded.

3. Screen Defects

Common screen defects are as follows:

a. Poor Definition

Any one of several causes can result in poor definition. There might be dirty or incorrect lens, warped film, reflected light from lens barrel, soft focus film, or a haze from the wrong type of screen.

b. Poor Illumination

Poor illumination may result from improper carbon setting or defective carbons, insufficient current, dirty condensers, length of throw and size of picture, incorrect carbon size or discolored condensers or mirrors.

c. Distortion

Distortion might result from a steep projection angle, a wide angle from side seats or improper focusing.

d. Unsteady Picture

Several sources may cause an unsteady picture such as excessive speed of projection, improper splicing, loops which are too short, wax or dirt on intermittent sprocket, vibrations due to unstable projector base or floor, motor out of balance, or emulsion on face of sprockets.

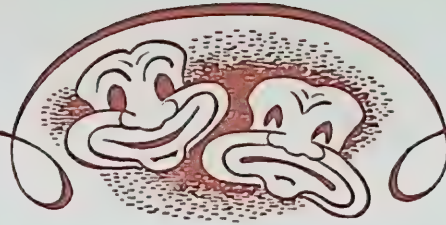
e. Travel Ghost

A travel ghost is caused by the shutter not timed with the intermittent or the shutter blade being too narrow.

f. Blank Screen

A blank screen can result from failure of current, film breakage which can be caused by loose splices, poor cement, careless scraping or too weak a pressure, defective sprocket holes, worn sprockets, or torn, creased or old film. Another reason may be poor change-overs.

There are numerous other sound and screen defects which might be listed but these would be highly technical. The average Manager understands the rudiments of sound projection; but, he knows that he is able to rely on his operators and upon the sound engineer who regularly services his theatre, for information pertaining to the maintenance and conditioning of his equipment.



CHAPTER 15

Supervision of Heating Ventilation and Air Conditioning

**BY MANAGER AND STAFF
PATRON COMFORT
MAINTAINING IDEAL CONDITIONS
IN AIR CONDITIONED
THEATRES**



1. By Manager and Staff

The same degree of vigilance and supervision given to sound must be given to heating, ventilation and air conditioning. These phases of physical operation are equally important.

Since there is no standardization in theatres in this equipment, each Manager must exact maximum results from his individual equipment. If he has merely an intake and an exhaust fan, he naturally will be unable to keep his theatre properly conditioned if he has a capacity house in warm or hot weather. However, there may be times when either one or both fans are not in use when they should be. Not all Managers are fortunate enough to have air conditioning equipment, but there are seasons of the year and certain conditions when his equipment will be adequate.

Since the physical layout of each theatre differs, the Manager must study his setup in order to gain maximum results. For instance, a Manager may discover that his intake fan is located adjacent to a chimney which stems from an apartment building next door, and at certain hours when the incinerator is in use in the apartment building and smoke is being emitted from the chimney, the theatre Manager cannot use his intake fan unless he is able to make certain arrangements with the apartment building superintendent.

There are other instances where an exhaust fan may be located at the rear of the theatre and is not effective for exhausting air from the front of the orchestra, due to the balcony projecting outward virtually creating a pocket. The Manager in an effort to induce a change of air at the rear of the orchestra when he is operating at capacity may be able to manipulate front doors effectively.

All of these factors must be met by each Manager. Whatever the case, the Manager must bear in mind that he must obtain maximum results with his plant. Poor ventilation can cause headaches, nausea, and possibly illness. Many persons react immediately upon entering a theatre where the air is stale or foul. Coming in from the fresh air, they are sensitive to the change, if one exists, and they become uncomfortable, complaining, and are certainly in no mood to enjoy the performance.

The Manager must be able to anticipate the changes to be made in speed adjustments of fans as fill, spill and refill conditions alter. His Assistant should be trained to handle the situation also whether the Manager is present or not. The

chief of service should also be trained to be alert to changing ventilation conditions. In connection with ventilation, heating must be mentioned. One note of caution: Ventilation equipment should be shut off after performances.

2. Patron Comfort

There must be constant supervision by the Management and by key members of the staff in order to insure patron comfort. In the cold weather during matinees particularly, the house should be comfortable enough before the doors open so that patrons are not forced to sit with their heavy coats on. The temperature should not be below 70 degrees. In the two-a-day houses when the doors reopen for the evening performance, the house should again be comfortable.

However, adjustments in boiler pressure and in fan speed must be made as soon as the floor check drops substantially. Otherwise, the body heat of the audience will push the temperature up into the 80's.

Patron comfort, then, should be the Manager's major concern. There is another factor also. Good ventilation preserves the life of the theatre's appointments and furniture. Furniture will crack if the theatre is overheated. Lack of clean air will ruin drapes, damask, etc., if not properly checked.

3. Maintaining Ideal Conditions In Air Conditioned Theatres

Those theatres with air conditioning equipment can and should maintain ideal conditions at all times. They should be able to deliver clean air, re-circulate or by-pass, at correct relative humidity, and deliver this air properly conditioned, evenly, to all parts of the house.

Outside temperatures and humidity conditions mean little to the Manager who can condition his own air.

Furthermore, he has a great selling point. He has a potent weapon with which to combat the hot weather. His newspaper ads, lobbies and screen inform the public that his theatre is healthfully air conditioned.

A great many important lessons have been learned about the conditioning of air in theatres. Years ago when the first plants were installed, some Managers felt that patrons should be literally "frozen" in their seats in order to impress upon

them the extraordinary powers of the plant. Certainly such a contrast with outside conditions would send people outtalking. They did go out talking and in many cases with colds, after having become thoroughly chilled. The comment was harmful.

Managers came to realize that a comfortable contrast with outside conditions, never more than 15 degrees lower and usually about 10 or 12 degrees, was sufficient, as long as the excessive humidity had been removed from the air.

The slogans "Cool as a Mountain Retreat" or "Every Seat A Cool Retreat" with polar bears and icicles dripping from displays have been soft pedaled. Many theatres simply inform the public they are air conditioned, and depend upon word of mouth comment to build up important good will. The public is quick to distinguish those theatres which are air conditioned from those which are not, just as it makes even a finer distinction between the "good" air conditioned houses and the "poor" ones.

This chapter does not attempt to deal with the maintenance of heating and ventilating equipment, but merely with proper supervision.

CONCLUSION

It is felt that this Manual has effectively presented useful and informative material which has been carefully compiled and consolidated.

The physical operation of the theatre has greater need for skilled and qualified direction than ever before, and for the development of competent personnel by Management.

This means that Theatre Management has achieved a degree of specialization, due to the constant striving for improved standards in all departments of operation.

The Front Of The House has thus taken its position as a vital segment in that operational set-up.

RULES AND REGULATIONS

Your utmost attention is to be applied to the following list of rules.

A/ REPORTING FOR DUTY

1. When an Usher reports for duty he will use the Yonge St Entrance only and check in with the Doorman on duty *and proceed directly to your locker room.*
2. Ushers scheduled to report on the floor at 7:30 PM will not be allowed in the Theatre before 7:00 and must be in at the latest 7:15 PM. Ushers scheduled to report on the floor at 8:00 PM will not be allowed in the Theatre before 7:30 PM and must be in at the latest 7:45 PM. Week-End Ushers must not report for duty before 5:30 PM and must report by the latest 5:45.
3. Upon entering the Theatre the usher will promptly proceed to the Usher's Room back Stage and remain there until it is time to report on the floor.

B/ ON DUTY

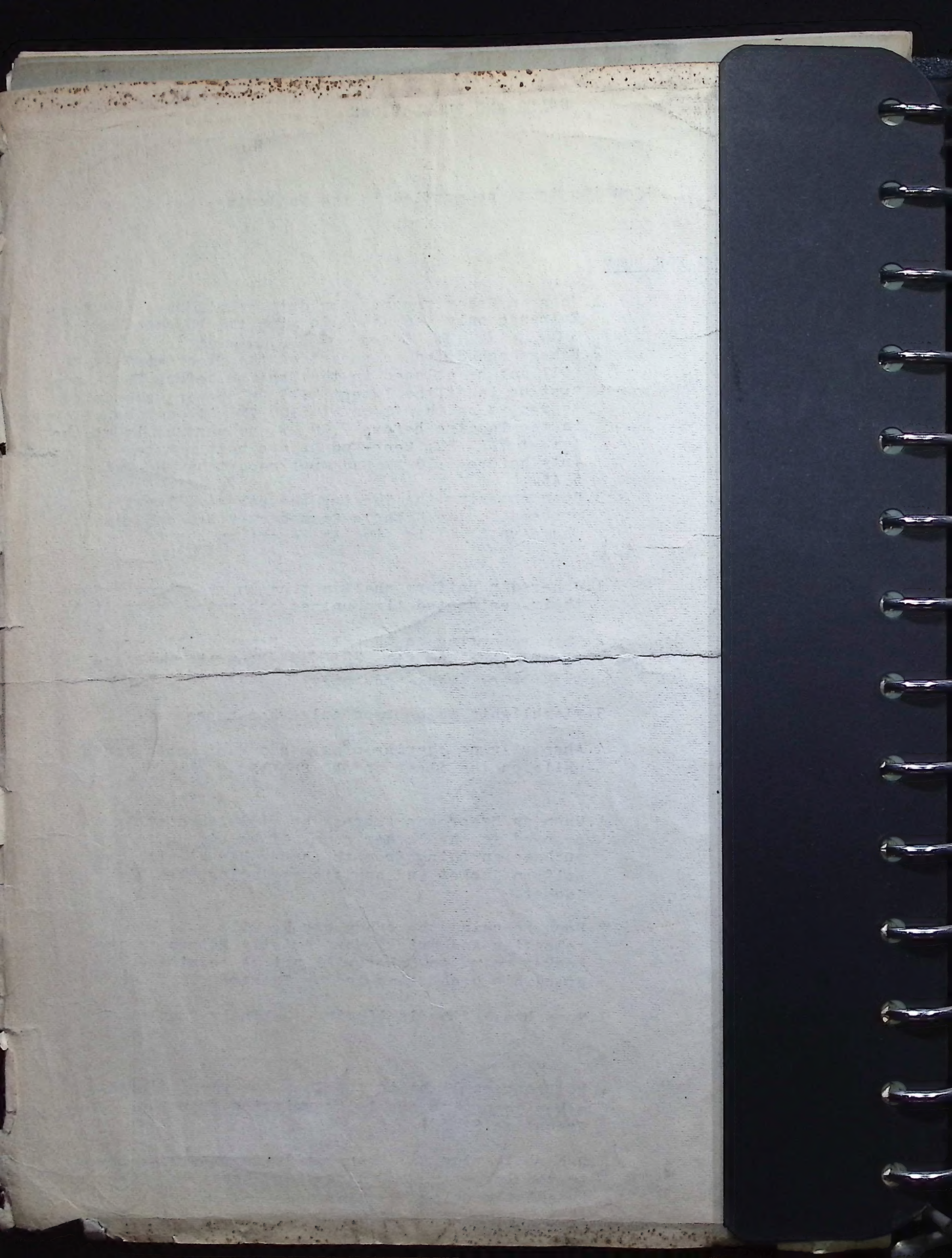
1. Ushers in uniform shall not be on the floor before their designated time unless otherwise instructed.
2. When reporting on the floor, Ushers will form a single line and file out according to positions on the floor. (week-ends only)
3. Flashlights to be used only when necessary.
4. Absolutely no chewing of gum, candy or candy bars while on the floor and NO SMOKING.

C/ BREAKS

1. When an Usher has a break he will immediately proceed to the locker room. If he wishes to purchase anything from the candy bar he will remove uniform jacket and bow tie replacing with his own jacket.
2. Upon reaching the candy bar he will make his selection and quickly but quietly return to the locker room. An Usher will not be permitted to spend his break time in the Theatre.
3. Your break time is 15 min.-----Kindly Comply.

D/ OFF DUTY

1. No Usher shall be in the Theatre when off duty other than with special permission from the Executive Staff.
2. Ushers leaving the floor at 10:00 PM will proceed to the locker room, change, and leave the Theatre immediately using the Yonge Door and checking out with the Usher on the door. Ushers must leave the Theatre no later than 10:15 PM.



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